

THEME AND STRUCTURE IN BALZAC'S
SCENES DE LA VIE PRIVEE (1830)

By

EVE ANN HERSHBERGER

A DISSERTATION PRESENTED TO THE GRADUATE COUNCIL OF
THE UNIVERSITY OF FLORIDA
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY

UNIVERSITY OF FLORIDA

1975

TO MY MOTHER

ACKNOWLEDGEMENTS

I would like to express my appreciation to Professor J. Wayne Conner for his guidance and encouragement. His knowledge and experience were a constant inspiration in my work.

Professors Raymond Gay-Crosier and John J. Allen also provided many helpful suggestions for which I am grateful.

TABLE OF CONTENTS

| | | |
|-------|---|-----|
| I. | INTRODUCTION..... | 1 |
| II. | THEMATIC UNITY..... | 7 |
| III. | STRUCTURAL UNITY..... | 21 |
| IV. | INTRODUCTORY SECTION TO THE 1830 <u>SCENES</u> | 32 |
| V. | THE PREPARATION..... | 47 |
| VI. | PARENTAL CONFRONTATION..... | 68 |
| VII. | THE PROGRESSIVE FAILURE..... | 91 |
| VIII. | THE FINAL CRISIS..... | 111 |
| IX. | CONCLUDING SECTION TO THE 1830 <u>SCENES</u> | 117 |
| X. | CONCLUSION..... | 124 |
| | APPENDIX: STRUCTURAL OUTLINES FOR THE 1830 <u>SCENES</u> | 129 |
| | BIBLIOGRAPHY..... | 159 |

Abstract of Dissertation Presented to the Graduate Council
of the University of Florida in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy

THEME AND STRUCTURE IN BALZAC'S
SCENES DE LA VIE PRIVEE (1830)

By

Eve Ann Hershberger

August, 1975

Chairman: J. Wayne Conner

Major Department: Romance Languages and Literatures

The original edition (April, 1830) of the Scènes de la vie privée, one of the earliest building blocks of the edifice we know as La Comédie humaine, represents Balzac's first grouping of individual works under a single title. The six stories of this collection--La Vendetta, Les Dangers de l'inconduite (Gobseck), Le Bal de Sceaux, Gloire et malheur (La Maison du Chat-qui-pelote), La Femme vertueuse (Une Double Famille), and La Paix du ménage--thus have a special interest. My study examines the treatment of theme and structure in each of the six stories (in their original versions), concentrating on direct discourse as a link between form and content. The stories are shown to display greater unity than generally recognized as well as an artistry that often anticipates the novelist's mature work.

The thematic unity of the 1830 collection depends on the interaction of three forces. Social authority, parental power and the will of the young people are portrayed as they act in concert to create a

value system common to all the stories. The success or failure of the characters is determined by their position within this value system.

Not only do the 1830 Scènes show remarkable thematic unity, they also display similarities in structure. I have demonstrated this structural unity by establishing an outline to which each story conforms. In general there are two major divisions in each Scène. These major divisions both contain three subdivisions. The titles given to the six subdivisions (Introductory Section, Preparation, Parental Confrontation, Progressive Failure, Final Crisis, Concluding Section) are reflective of their content and of their role in the dramatic composition.

The consistent use of the basic structural pattern appears to be a conscious artistic device on the part of the author. Balzac often states explicitly that he is following a given organization as at the end of the first part of La Femme vertueuse. At other times he signals his intentions less explicitly as in Les Dangers de l'inconduite where the frame conversation interrupts the lawyer's narrative at the major points of division in the outline.

Within the subdivisions, direct discourse is consistently used both as a thematic and as a structural unit. A careful study of each of the six parts shows how Balzac utilizes the technical aspects of direct speech to create maximum reinforcement of thematic material. These technical considerations include placement within the narrative, length and number of speeches, completeness or abbreviation of the reported exchanges, silence or total omission of dialog, setting of the conversations in the time reference frame, use of monolog and choice of interlocutors. Balzac takes full advantage of direct speech to establish and emphasize the value system of the stories.

CHAPTER I INTRODUCTION

The first edition of Balzac's Scènes de la vie privée was sold to the publishers, Mame and Delaunay-Vallée in October, 1829,¹ and was actually put on sale in April of the following year. The stories were composed, to judge from the dates the author later attached to them, over the period from July, 1829, to March, 1830.² These two volumes thus have a special interest as, with Les Chouans (March, 1829) and La Physiologie du mariage (December, 1829), they are the earliest building blocks of the imposing edifice we know as La Comédie humaine. They also constitute, as has often been noted, Balzac's first grouping of individual works under a collective title.

Included in the 1830 edition are La Vendetta, Les Dangers de l'inconduite (Gobseck), Le Bal de Sceaux, Gloire et malheur (La Maison du Chat-qui-pelote), La Femme vertueuse (Une Double Famille), and La Paix du ménage. These stories have remained, considerably revised, in the greatly enlarged subdivision of the Scènes de la vie privée.

Individually these nouvelles have been much discussed by critics. The recent analysis of La Maison du Chat-qui-pelote by Max Andréoli is an excellent example of one such study.³ An earlier article by B. Lande provides a comprehensive history of the various reworkings of Les Dangers de l'inconduite.⁴ The character of Gobseck in the same Scène has received attention from Adrian Cherry⁵ and Jean-Luc Seylaz.⁶ I should

also mention the studies of Balzac's short fiction in which one or more of the 1830 Scènes are included, notably the recent dissertation by McCormick,⁷ Albert J. George's book⁸ and articles by Peter W. Lock⁹ and Wayne Conner.¹⁰

In spite of several articles and longer works devoted to the individual Scènes, it is surprising that they have not been analyzed in greater depth as a unit. Various critics have, within the context of longer, more comprehensive studies, made comments on the 1830 nouvelles. In this respect I mention the works of Herbert J. Hunt,¹¹ Per Nykrog,¹² Brucia Dedinsky,¹³ and Paul Barrière.¹⁴ Additional comprehensive studies are listed in the bibliography.

In the area of technical analysis, Maurice Bardèche has dealt rather extensively with these early Scènes in his Balzac romancier;¹⁵ and more recently in Une Lecture de Balzac¹⁶ has given a summary version of his conclusions. Pierre-Georges Castex in a series of lectures¹⁷ has treated the six stories of the original grouping as well as three additional titles. Castex has provided excellent information on the sources and historical background of the Scènes. This discussion does not often extend to points of composition and technique although it does treat various thematic questions. Furthermore Castex does not focus on the original edition, using rather the definitive form of the texts with occasional reference to the 1830 version. Shortly after the "Cours de Sorbonne" series, Castex published an edition of three of the Scènes incorporating material from his earlier study.¹⁸

The most extensive analysis of the original six Scènes de la vie privée was published as a monograph in 1912 by J. Haas.¹⁹ It is entitled H. Balzacs Scènes de la vie privée von 1830. Haas has attempted to

demonstrate that while these nouvelles are an important starting point in Balzac's artistic development, they are seriously flawed and show that the young author was still hazy in his grasp of his future aesthetic principles:

Die 6 Novellen des Jahres 1830, die teilweise als Feuilletons erschienen waren, stellen den ersten Schritt dar auf der Bahn, auf der Balzac seine Lorbeer ernten sollte. Er ist damals weit entfernt, einem festen ästhetischen Programm zu folgen. Er hat aber auch nicht die Absicht, einfach zu unterhalten. Er will belehrend wirken. Es schwebt ihm scheinbar die Rolle des sozialen Philosophen vor. Die Idee der Kunst als Selbstzweck ist ihm fremd. Aber Klarheit in seinen Ideen vermisst man. Auch in technischer Hinsicht ist er sich der seinem Talent entsprechenden Dichtungsform nicht bewusst.²⁰

Haas has devoted much of his monograph to a study of the characters and of the improbabilities in the plots. He bases his critical judgements on a comparison between the 1830 Scènes and later Balzac novels such as Le Père Goriot and La Cousine Bette which he considers to epitomize the author's method.

Haas's study was short and, it seems to me, inadequate in its treatment of the stories as a unit. I propose to study the original text of the 1830 collection, examining each story individually and as part of a larger whole to make clear their basic similarity in themes and structure.

In particular I shall study direct discourse as a major element linking the form and content of the stories. Balzac uses direct discourse in a remarkably consistent manner throughout the Scènes as an internal structural device. Furthermore he relies on monolog and dialog to illustrate and emphasize the thematic material. The interaction of form and content thus finds its most effective expression in the patterns of direct discourse. Before proceeding to the analysis of direct speech,

however, I will discuss in a general way the theme and structure of the stories. This discussion will serve as the basis for the detailed study of Balzac's use of direct discourse in the 1830 Scènes.

NOTES

1. Honoré de Balzac, Correspondance, 5 vols., ed. Roger Pierrot (Paris: Editions Garnier Frères, 1960-69), I, 415-16.
2. For the publication history of the stories, see Spoelberch de Lovenjoul, Histoire des Oeuvres de H. de Balzac, 3rd ed. (1888; rpt. Geneva: Slatkine Reprints, 1968), pp. 6, 11-12, 25; and Wayne Conner, "Précisions bibliographiques sur quelques ouvrages de Balzac," Les Etudes Balzaciennes, No. 10 (mars 1960), p. 464.
3. Max Andréoli, "Une Nouvelle de Balzac: La Maison du Chat-qui-pelete," L'Année balzacienne, 1972, pp. 43-80.
4. B. Lalande, "Les Etats successifs d'une nouvelle de Balzac: Gobseck," Revue d'Histoire littéraire de la France, 46 (1939), 180-200 and 47 (1947) 69-89.
5. Adrian Cherry, "A Character Study of a Usurer," University of South Florida Quarterly, Fall-Winter 1966, pp. 5-14.
6. Jean-Luc Seylaz, "Réflexions sur Gobseck," Etudes de lettres, 1 (1968), 295-310.
7. Diana Festa McCormick, "Les Nouvelles de Balzac," Diss. The City University of New York 1972.
8. Albert J. George, Short Fiction in France 1800-1850 (Syracuse: Syracuse University Press, 1964), pp. 81-83.
9. Peter W. Lock, "Point of View in Balzac's Short Stories," in Balzac and the Nineteenth Century: Studies in French Literature Presented to Herbert J. Hunt, eds. D. G. Charlton, J. Gaudon, and Anthony R. Pugh (Leicester: Leicester University Press, 1972), pp. 57-69.
10. Wayne Conner, "Frame and Story in Balzac," L'Esprit Créateur, 7, No. 1 (Spring 1967), 52.
11. Herbert J. Hunt, Balzac's Comédie humaine (London: The Athlone Press, 1959).
12. Per Nykrog, La Pensée de Balzac dans La Comédie humaine (Copenhagen: Munksgaard, 1965).

13. Brucia Dedinsky, "Development of the Scheme of the Comédie humaine: Distribution of the Stories," in The Evolution of Balzac's Comédie humaine, eds. E. Preston Dargan and Bernard Weinberg (Chicago: University of Chicago Press, 1942), pp. 29-34.

14. Paul Barrière, Honoré de Balzac et la tradition littéraire classique (Paris: Librairie Hachette, 1928).

15. Maurice Bardèche, Balzac romancier: La Formation de l'art du roman chez Balzac jusqu'à la publication du Père Goriot (1820-1835) (1940; rpt. Geneva: Slatkine Reprints, 1967), pp. 271-320.

16. Maurice Bardèche, Une Lecture de Balzac (Paris: Les Sept Couleurs, 1964), pp. 299-313.

17. Pierre-Georges Castex, Nouvelles et Contes de Balzac (Scènes de la vie privée), "Les Cours de Sorbonne," (Paris: Centre de Documentation Universitaire, 1961), pp. 1-48.

18. La Maison du Chat-qui-pelote, Le Bal de Sceaux, La Vendetta. Sommaire biographique, introductions, notes et appendice critique par Pierre-Georges Castex (Paris: Garnier, 1963).

19. J. Haas, H. Balzacs Scènes de la vie privée von 1830, Beiträge zur Geschichte der Romanischen Sprachen und Literaturen, No. 2, ed. Max Friedrich Mann (Halle: Niemeyer, 1912).

20. Haas, pp. 1-2.

CHAPTER II THEMATIC UNITY

E. Preston Dargan has stated and defended one of the guiding principles of Balzac's composition:

The present writer has believed for some time that the apparent naturalistic welter of Balzac really flows along lines of a set pattern. . . . To his uncanny force and knowledge, Honoré de Balzac certainly adds conscious method. The two mainsprings of this method seem to be 'accumulation' and 'harmony'.

In description, characterization, and plot the novelist accumulates his points along a given line; and everywhere he harmonizes his data to accord with a definite keynote, a central unifying trait.¹

Indeed this tendency toward harmony in Balzac's writing is evident from his earliest grouping of individual works under a collective title. It is perhaps remarkable that the thematic unity of the six 1830 Scènes de la vie privée is so evident since they represent the first attempt by the author to organize his material in this way.

Balzac himself commented in the 1830 preface that the tales were intended to "peindre avec fidélité les événemens dont un mariage est suivi ou précédé" (I, Préface, vi).² Critics have variously restated the subject of the stories and have agreed that they treat one central idea. Maurice Bardèche observes that ". . . les Scènes de la vie privée sont des nouvelles liées entre elles par une même pensée. Ce qui fait leur unité, c'est qu'elles posent toutes le même problème, celui du mariage. Elles montrent de mauvais mariages avec leurs con-

séquences funestes."³

The general unity of the 1830 grouping of the Scènes has never been in question. However, there has been little attempt to develop further this notion of thematic unity. The weakness of previous statements is that they have not given a theme which is sufficiently broad to cover all the stories and yet is any more specific than the simple remark that all are concerned with marriage problems. In trying to be more specific, critics have not developed one unifying concept which fits all six Scènes. For instance Hunt's thematic grouping leads to two very loosely joined classifications:

Three of the tales are variations on the theme of the spoilt child, and show how snobbery (Le Bal de Sceaux), romantic sentimentality (Gloire et malheur, now La Maison du Chat-qui-pelete), and wilfulness (La Vendetta) may either prevent a happy marriage or lead to a disastrous one. In the other three he turns his attention to the pitfalls of married life. La Paix du ménage depicts a young wife recapturing an errant husband's affections under the expert guidance of an older woman. La Femme vertueuse (now Une Double Famille) appears to have been written in a mood of fierce anticlericalism, and shows how a wife's puritanical coldness may drive a husband into another woman's arms. The title of Les Dangers de l'inconduite (now Gobseck) speaks for itself; it is a tale of adultery culminating in the break-up of a family.⁴

In exploring the moral lesson of the Scènes Haas also discovers no more than a superficial similarity among them. As an apparent contradiction he points to the fact that the various marriages fail for a wide variety of reasons. In La Vendetta Ginevra is unhappy because she goes against her father's wishes. On the other hand Grandville in La Femme vertueuse fails in spite of the support of his father and of the bride's mother. Haas concludes that only one guiding idea emerges, that true happiness can be found in marriage only within the limits drawn by custom and law:

Aus diesem Wirrwarr von Verhältnissen ist es schwer, irgend eine logische Rechtfertigung einer Balzacschen Grundidee zu finden. Je weiter man in diese Verhältnisse sich vertieft, desto grösser erscheint die Konfusion. Und schliesslich bleibt nur eine Leitidee, die sich unter Berücksichtigung der Rolle, die die Ehe spielt, aus der Lösung der Novellen ergibt, nämlich dass wahres Glück und wahre Zufriedenheit sich in der Ehe nur innerhalb der durch Sitte und Gesetz gezogenen Schranken finden lässt. Diese Wahrheit ist nicht sehr tief.⁵

I believe, however, that the central concern with marriage can be formulated in a way that will eliminate the apparent contradictions cited by Haas. My analysis will bring out better the unity of the stories and at the same time serve as a guide for structural analysis.

As a beginning I would call attention to the comment made by the author himself in the preface to the 1830 edition. "Il existe sans doute des mères auxquelles une éducation exempte de préjugés n'a ravi aucune des grâces de la femme, en leur donnant une instruction solide sans nulle pédanterie" (Préface, I, v). This statement shows Balzac's explicit concern with the importance of the parental influence in forming a sound marriage.

Bardèche has pointed out that at the time of writing the first Scènes, Balzac was also concerned about the social aspects of marriage:

Or, en 1829, au moment où paraît la Physiologie du mariage, l'importance sociale du mariage est le sujet central des réflexions de Balzac. Il a étudié l'effet, il est naturel qu'il songe aux causes. . . . En 1829, les Scènes de la vie privée sont "au bout de sa plume" comme un commentaire vivant de la Physiologie, comme l'application dans le domaine illimité du romanesque, de la pensée de l'essayiste.⁶

It is apparent then, from the remarks in the preface to the 1830 edition and from the subject of La Physiologie du mariage, that Balzac was conscious of two factors involved in the marriage situation. First is the parental role in the formation of a successful match and second is the

social nature of the marital institution. These thoughts are ever-present in the 1830 Scènes.

In actuality the stories can all be read as illustrations of three "laws of marriage." To facilitate the discussion I will state these three basic themes before demonstrating their presence in each story.

1) The authority of society: Marriage is a social institution supported by the financial, political and psychological instruments of power which society has at its disposal. This power is usually symbolized by the presence of a transcendent authority figure who personifies and represents the social "laws."

2) The parent or parent figure: Each story has a character or characters who serve as mediators between social authority and the young people in their charge. The parent is in the pivotal position since not only must he or she be in accord with society but also must interpret this transcendent influence to the young person.

3) The young person: If there is not a perfect agreement among social authority, parent and child, the will of the young person to succeed is an insufficient force. Any individual effort made in the face of such disunity is doomed to failure within the closed fictional world of these Scènes.

Throughout the Scènes these three themes interact to form a value system common to the six stories. Perhaps the most obvious example is found in Gloire et malheur.⁷ The recent analysis by Max Andréoli has emphasized the basic problem posed by the marriage of the bourgeois Augustine Guillaume to the aristocratic artist, Henri (later Théodore) de Sommervieux:

Les deux sphères antagonistes une fois sommairement décrites, il nous faut maintenant examiner le problème de leurs rapports: car la nouvelle est avant tout, nous l'avons dit, le récit de la tentative de contact entre les sphères du haut et du bas. Deux personnages rendent possibles ce contact: dans la sphère supérieure, Théodore de Sommervieux; dans la sphère inférieure, Augustine Guillaume.⁸

Augustine violates the social custom that, in the closed value system of these Scènes, the bourgeoisie does not marry into the aristocratic class. The parents stand for and uphold this dictum but in a moment of weakness renounce their belief and grant permission for the mismatch. As Andréoli points out, a special intermediary between the two social worlds is necessary before the marriage can even occur:

Notons tout de suite que le mariage Théodore-Augustine qui matérialise le rapprochement des sphères se fait par l'entremise d'un 'mixte' social, madame Vernier (plus tard madame Roguin), qui ouvre la nouvelle sur l'univers de La Comédie humaine que sa situation met en relation--du moins le prétend-elle--avec les deux sphères sociales.⁹

Several critics have been aware that it is the clash of two worlds which causes the problem in Gloire et malheur. However by going one step further and viewing this isolated clash as the result of the violation of the social supporting structure of marriage, Gloire et malheur sets the pattern for the remaining Scènes.

In a series of stories all of which contain confrontations and suggestions of violence, La Vendetta is the most openly violent. The source of the conflict lies in the blood feud between two Corsican families, the Piombos and the Portas. French society does not recognize the vendetta. Napoléon, the major authority figure of the tale, explains this to Bartholoméo di Pombo when he grants him asylum. In spite of the dictum of Napoléon, Ginevra's father makes clear that he is still the

upholder of this native tradition. This parental stance is out of harmony with the adopted society's laws. Although the young people live in French society and under French law, whose requirements they have fulfilled by virtue of the "sommations respectueuse," they seem to be ruled by the native influence invoked by Bartholoméo's disregard of Napoléon's interdict. The parental judgement is all-important, representing as it does a violation of the three prerequisites outlined above.

Les Dangers de l'inconduite is seen as belonging to Balzac's original grouping because it is the study of an unhappy marriage.

The original title indicates that the interest is centered on morals; it suggests the private life of the leading feminine character, the Comtesse de Restaud. The tale is, therefore, in keeping with the author's intentions as expressed in the Preface to this collection.¹⁰

Bardèche states a similar judgement but with the additional observation that this story is in some way different from the others. "Gobseck rappelle le désastre d'un ménage qui a mal tourné, mais là, nous touchons déjà à une matière différente, à une série plus dramatique et plus profonde dont cette oeuvre est le premier échelon."¹¹

In structure this is the most complicated of the nouvelles. There are actually three stories running parallel to one another. First there is the primary intrigue of the Comtesse de Restaud, the Comte de Restaud and the countess's lover, the Vicomte (later named Maxime de Trailles). Second is the frame story which concerns the suitability of a match between Camille de Grandlieu and the young count, Ernest de Restaud. Third is the account of the happy marriage between the lawyer (later named Derville)¹² and Fanny Malvaut.

In the central intrigue, that of the Comtesse de Restaud, the basic social flaw of the countess in the 1830 version is her disregard for her husband. She dissipates his fortune, she destroys his happiness and jeopardizes her children's future for the Vicomte. The avenging power of society is personified by Gobseck who, as moneylender, controls the fate of the Restauds.¹³ Through the miser the countess is punished for her violation of her husband's financial and marital rights.

In the frame story the didactic purpose of Derville is in fact to decide the crucial issue of whether a marriage between Camille and Ernest would be in harmony with or in opposition to the social and moral code. It is Mme de Grandlieu who raises this all-important question and it is she who stresses the unsuitability of Ernest's background. Derville attempts to convince the mother that the young count is worthy of Camille by telling the story of his recent inheritance. What the lawyer actually proves is open to argument. By establishing a lien through Gobseck, the dying Comte de Restaud has symbolically renounced his paternity in favor of the usurer. Thus Papa Gobseck controls the parental heritage of Ernest de Restaud. The original parental influence is disrupted and the young count's suitability remains problematical.

The marriage of Derville and Fanny Malvaut offers a contrast situation where all prerequisites of happiness have been fulfilled. Gobseck, who acts as a parent figure for the lawyer, gives his complete approval of the match. The couple is socially compatible and the young people are in harmony with the moneylender, both having discharged their debts to him in an honorable manner. In his double role as parent figure and authority figure Gobseck's blessing is tantamount to an assurance of success within the closed value system of these Scènes.

Le Bal de Sceaux derives its irony from the mariage manqué of a potentially compatible couple. The parental role is worthy of comment in this story also. The father temporarily renounces his responsibilities and leaves his daughter entirely on her own throughout the crucial process of choosing an appropriate husband. Emilie's misjudgement demonstrates that a young person is incapable of interpreting society's structure without the help of the mediating parent.

In La Femme vertueuse there are two couples involved, Angélique Bontems-Eugène de Grandville and Caroline Crochard-Eugène de Grandville. Considering Grandville's marriage first, one might conclude (as Haas does) that it should have been happy according to the values set forth in these stories. It was approved, arranged and supported by the father. In the thematic context, this might seem ample grounds for this conclusion. However, in this case, the father himself is in violation of his role as social interpreter and mediator. He fails to foresee the result of Angélique's strict religious background. Furthermore he disregards the fact that the marriage is unnecessary for his son's success in Paris. It is not religion per se which ruins Grandville's happiness, it is the misinterpretation by a narrow, provincial outlook. Just as Augustine cannot adapt to Henri's world, neither can Mme de Grandville adjust to her husband's. Unlike Augustine, Angélique remains blind to her shortcomings. It should have been the father's perception and wisdom which prevented such a mismatch but he failed in this role.

Grandville's attempt to remedy the problem of his wife's rigidity is to go to the opposite extreme. The second family is symbolically equal to the first in the value questions it raises. Grandville violates the laws of marriage by establishing a family with Caroline.

The young girl's mother condones the arrangement through financial necessity but has grave doubts as to her own rightness in so doing. In fact she has violated her parental responsibilities by encouraging the ménage. Significantly it is with Grandville in the role of father that the story ends. In a statement strongly in keeping with the thematic construct of the stories he realizes the social implications of marriage and states the concept in terms of parental duty.

Although written first, La Paix du ménage is the last work in the original publication and it is also the only work of the series with a happy ending. Many critics who have studied the 1830 Scènes have chosen to omit or to treat this final tale summarily. Haas dismisses La Paix du ménage with the comment, "Der Gegenstand und die Tendenz dieser Novelle bringen es mit sich, dass in der folgenden Untersuchung wesentlich nur von den 5 ersten die Rede sein wird."¹⁴

Certainly there are anomalies in this story which should be taken into consideration. First it is the shortest Scène and is limited to one episode taking place in a single evening. The action of the other five stories extends over a period of several years. This accounts for the comparative superficiality of La Paix du ménage. Second this Scène is the only one of the six for which a complete literary source has been established:

Cette histoire un peu mécanique du circuit parcouru par un diamant vient de l'Aventure du diamant dans les Amusements sérieux et comiques d'un Siamois à Paris de Dufresny (1707). Non seulement on y voit un cavalier aborder une dame, la courtiser, lui faire présent d'un diamant qui se révèle être celui qu'avait dérobé le mari de la dame pour le donner à une coquette, mais certaines phrases sont littéralement empruntées au texte de Dufresny.¹⁵

However La Paix du ménage is not entirely out of place in the 1830

edition. In spite of the considerations mentioned above, the similarities between this Scène and the others are at least as striking as the differences. Therefore I will analyze La Paix du ménage concentrating on the points in which it is analogous to the other Scènes. In fact it is in this last Scène that Balzac has given an example of what happens when a marriage has both social and parental support. The problem of the Soulanges union is transitory and is solved through the intervention of the parental figure, Mme de Marigny (later named Mme de Lansac). She is the one who induces her niece to come to the ball and it is she who assures Martial's failure. The dowager acts in the pivotal role of the value system as she correctly interprets the social basis of marriage. Her advice also guarantees the success of the colonel (later named Montcornet) with Mme de Vaudremont. Thus thematically La Paix du ménage does harmonize with the other Scènes.

It would not be out of place here to mention an interesting historical point concerning the 1830 edition of the Scènes de la vie privée. At the time of the 1830 publication Balzac was apparently in the process of writing an additional Scène. Raymond Sullivant has established that Le Rendez-vous, first published in two installments in the Revue des deux mondes (1831)¹⁶ and finally included as the first part of La Femme de trente ans, was at least partially ready for publication at the time of the 1830 collection:

In conclusion it may be stated that although Le Rendez-vous did not appear in its entirety until September-October, 1831, the first two sections (at least) were composed before February 11, 1830. The Silhouette and Caricature fragments ("La Dernière Revue" and "Vue de Touraine") utilize the manuscript of Le Rendez-vous--or rather, use proof sheets of Le Rendez-vous prepared by the same printers who prepared for publication the first edition of the Scènes de la vie privée which appeared in April 1830. It is probable that Balzac

thought originally of using Le Rendez-vous for the first edition of the Scènes but the story did not appear in that collection--either because it was not needed or was incomplete.¹⁷

Although primarily basing this conclusion on the publication history and on textual evidence, Sullivant has also noted the thematic similarity between Le Rendez-vous and the 1830 Scènes:

The recurrent theme of Balzac's works in 1830 is the care with which a mate should be chosen. Le Rendez-vous falls into this category for the story is primarily concerned with the disillusionment of the jeune fille who has acted against parental advice; not properly educated for marriage, she becomes dissatisfied with a mate who is equally ill-prepared. Thematically, then, the story belongs to the "vintage of 1830."¹⁸

My analysis fully supports Sullivant's study. Indeed there are two points in which Le Rendez-vous is analogous to the 1830 Scènes. First, as Sullivant has pointed out, the heroine marries against her father's explicit wishes. Second, political and social events including the fall of the Empire and the beginning of the Restoration have a direct influence on the failure of the marriage. The young wife would have benefitted from the wise counsels of her husband's aunt had the political upheaval not resulted in the death of this second mother. From the standpoint of theme Le Rendez-vous would in fact have made a suitable addition (or even a very satisfactory substitution for La Paix du ménage) in the 1830 Scènes.

Although critics have correctly pointed out that the 1830 Scènes de la vie privée all concern marriage problems, they have not succeeded in demonstrating in depth the thematic unity of this first grouping of stories by Balzac. My interpretation has stressed the importance of marriage as a social institution supported by unwritten social "laws"

to be interpreted and mediated by the parent or parent figure. Within this framework the individual is almost powerless to create his own happiness if his marriage is in violation of the necessary alignment. Using this combination of three themes I have been able to view the six Scenes as illustrations of a single value system.

NOTES

1. E. Preston Dargan, "Balzac's General Method: an Analysis of his Realism," in Studies in Balzac's Realism, E. Preston Dargan, W. L. Crain, et al. (Chicago: University of Chicago Press, 1932), p. 1.
2. Honoré de Balzac, Scènes de la vie privée (Paris: Mame et Delaunay-Vallée, 1830), I, Préface, p. vi. Volume and page number references for subsequent quotations from this 1830 edition will be included in the main text rather than in the Notes. Unless otherwise indicated, all quotations from the Scènes will be from the 1830 edition.
3. Bardèche, Balzac romancier, p. 276.
4. Hunt, pp. 26-27.
5. Haas, p. 44.
6. Bardèche, Balzac romancier, p. 277.
7. Throughout my discussion I will consistently begin with Gloire et malheur. This particular Scène is uncomplicated and offers the most obvious illustration of the points I wish to develop. The other five Scènes will generally be taken up in their order of publication in comparison and in contrast to Gloire et malheur.
8. Andréoli, p. 64.
9. Ibid., pp. 68-69.
10. Dedinsky, pp. 29-34.
11. Bardèche, Balzac romancier, p. 276.
12. Although the lawyer was not called "Derville" in the 1830 version, I will use his subsequent name to facilitate discussion.
13. Castex, Nouvelles, pp. 43-46.
14. Haas, pp. 5-6.
15. Pierre Citron, Notes to La Paix du ménage in La Comédie humaine (Paris: Editions du Seuil, 1965), II, 436.

16. Honoré de Balzac, Une Nouvelle Scène de la vie privée: Le Rendez-vous, Revue des deux mondes, 15 sept. 1831, pp. 517-555 and 1 oct. 1831, pp. 74-109.

17. Raymond Sullivant, "Dating Balzac's Le Rendez-vous," Manuscripta, 8 (1964), 44.

18. Sullivant, p. 30.

CHAPTER III STRUCTURAL UNITY

With regard to structure, as with theme, critics have noted similarities in the composition of the 1830 Scènes. Barrière has emphasized that several resemble four-act dramas:

Etudions la composition de quelques romans de Balzac et le parti-pris apparaîtra nettement.

La Maison du Chat-qui-pelete.

1. Exposition a) La maison, Théodore.
b) Le portrait.
2. Le double mariage. a) Joseph Lebas.
b) L'église, L'explication.
c) Le mariage.
3. Le drame. a) Préparations.
b) Tentatives d'Augustine: les parents,
la duchesse de Carigliano.
c) Le portrait.
4. Le Dénouement.

Le Bal de Sceaux

1. Exposition. a) La fortune de Monsieur de Fontaine.
b) Le mariage d'Emilie.
2. La rencontre. a) Le Bal de Sceaux.
b) La dispute.
c) Maximilien Longueville.
3. L'amour de deux jeunes gens. a) L'amour d'Emilie.
b) L'explication,
la promesse.
c) Inquiétudes.
4. La catastrophe. a) Le comptoir.
b) Coup de théâtre. Dénouement.

Ces deux romans sont construits exactement sur le même type: quatre actes identiques dans chacun. Nous trouvons encore quatre actes dans La Vendetta, mais le drame est plus bref, violemment resserré; les âmes et les passions y sont tout exceptionnelles, et le roman ne diffère en rien d'une tragédie de Racine. Les actes sont: I. L'atelier de peinture --II. Luigi Porta --III. Le mariage de Ginevra (La malédiction paternelle, jours de bonheur) --IV. La revanche de la vie, la

catastrophe. Peu d'oeuvres présentent d'une façon aussi remarquable la vision dramatique de Balzac. Avec Le Père Goriot, l'oeuvre est plus riche, plus complexe, mais la construction reste la même.¹

Albert George somewhat deprecatingly presents the outline structure as an unfortunately rigid pattern:

Because Balzac's understanding of people was sociological, the short story forced him to squeeze his fictional universe into an uncomfortably small space. Like other writers of the early nineteenth century, he had to develop his own type of brief narrative, since the simple anecdote structure then available did not meet his requirements. Consequently, between 1830 and 1835 Balzac arrived at a structure for brief fiction that unfortunately hardened into a handy prescription. He began abruptly with a short opening scene calculated to hold attention, then proceeded via a flashback to sketch the antecedent facts. The rest of the plot was conceived in two or three segments, the first generally a major portrait of the leading character, the second the action resulting from the conditions previously established by the portrait. A short epilogue, moral in tone, clarified the author's intent and the allegory.²

Although Barrière in the previous citation concentrated on a four-part division, the consensus of most critics is that a two-part structure is more common throughout Balzac's short stories.³

Maurice Bardèche, who has provided the most detailed analysis of the 1830 Scènes, brings out well the two-part division:

Les premières Scènes de la vie privée sont remarquables d'abord par la formule de leur composition. Sur six des nouvelles qui forment le recueil de mai 1830, les trois plus importantes (Maison du Chat-qui-pelote, Gobseck, Double Famille) ont un plan analogue, qu'on retrouve en outre dans les deux principales œuvres qui suivent immédiatement cette publication: Adieu (mai 1830) et Sarrasine (novembre 1830) qui appartiennent aux Contes philosophiques. Ce plan est donc particulier aux œuvres de 1830, qui constituent ainsi un ensemble homogène, assez différent des œuvres appartenant à la seconde série des Scènes de la vie privée, celle de 1832.

Ce plan consiste à concevoir chaque nouvelle comme un diptyque, formé de deux récits ou de deux tableaux, qui s'opposent ou se complètent.⁴

Bardèche proceeds to distinguish two types of organization in the early Scènes. For my purposes I will show these stories all to have the same basic structure. The purpose of this chapter then is to demonstrate this structure-de-base for all six stories, not for just two or three of them.

As Bertault and Bardèche have already pointed out, the plot of each Scène consists of two parts with a "before" and "after" section. Extending the analysis to the component parts of each of these two main sections discloses that the major divisions are themselves composed of three parts which in simple outline form may be expressed as:

- I. Before the Initial Crisis
 - A. Introductory Section to the 1830 Scènes
 - B. Preparation
 - C. Parental Confrontation (Initial Crisis)

- II. After the Initial Crisis
 - A. Progressive Failure
 - B. Final Crisis
 - C. Concluding Section to the 1830 Scènes

A word should be said at this point concerning Balzac's own division of the Scènes into chapters. The 1830 edition includes such subdivisions in La Vendetta, Les Dangers de l'inconduite and La Femme vertueuse. For the most part the divisions in the above outline will correspond to the chapters in these three stories. Occasionally it has been necessary to divide a chapter into two or three components. However the divisions in my outline never extend across Balzac's own dividing points. Although a division may include more than one chapter, it will never begin in one chapter and end in another. The detailed outline of each Scène provided in the Appendix (pp. 129-158) includes chapter titles, if any, from the 1830 edition.

The choice of subdivision titles is reflective of both their structural as well as thematic role. The second section has been called "Prep-

aration" rather than "Exposition" because the latter term is broader. The exposition would include the Introductory Section, the Preparation, and in certain cases part of the Parental Confrontation. In each story the initial crisis occurs during the Parental Confrontation section so that either term would be descriptive of this third subdivision.

I will proceed with a summary of each story, beginning with Gloire et malheur as the least complicated example, showing the main actions of each section in the above outline. The Introductory Section of Gloire et malheur (IA) includes the famous description of the "maison" presented as a tableau followed by the background information of the household. The Preparation (IB) discloses how it has come about that the aristocrat and artist, Henri de Sommervieux, has fallen in love with the draper's daughter, Augustine Guillaume, and how they have managed to carry on this relationship. The Parental Confrontation (IC) includes not only a climactic point of the Augustine-Henri plot but also of the Joseph Lebas-Virginie subplot. After the wedding of both couples, the author gives almost exclusive attention to Augustine's marriage. Joseph Lebas and Virginie are portrayed only to contrast their calm life to that of the artist and his wife. Although Augustine and Henri are ecstatically happy for one year, a period of progressive degeneration (IIA) in the marriage ends when the young wife contronts her husband (IIB) in a desperate but unsuccessful ploy to regain his affections. She returns home and dies not long afterwards (IIC).

The other five stories follow the same general pattern. The Introductory Section of La Vendetta is limited to one episode in which Bartholoméo di Piombo is granted asylum after fleeing Corsica as the result of a blood feud (IA). The background presented is incomplete, giving

only the briefest sketch of the past history and personalities of the family. The Preparation shows Ginevra di Piombo and Luigi, a young survivor of Napoléon's army, falling in love and deciding to marry (IB). In the Parental Confrontation (IC) Ginevra gains permission to bring Luigi home to meet her mother and father. It is disclosed in the conversation that the young man is the only surviving member of the Porta family and is thus a mortal enemy in vendetta with the Piombos. The father will never give permission for the marriage and Ginevra seeks legal means to gain her freedom. After the marriage there is a period of happiness but economic ruin follows with increasing tempo (IIA) until Ginevra and her son die of starvation (IIB). Luigi goes to tell the parents of Ginevra's death (IIC). The young man dies immediately in the presence of the father and mother leaving them alone to face their sorrow.

Les Dangers de l'inconduite presents more of a problem since it not only involves three plot threads as mentioned in the preceding chapter, but also because it is told in the form of a frame and story. In spite of these difficulties, if the story of each couple is followed separately, it can be shown that all conform to the basic outline. Admittedly the only plot-line which is fully developed is the triangular intrigue of the Comte, Comtesse and the Vicomte. The Introductory Section (IA) includes a scene between Camille de Grandlieu and her mother as well as the portrait of Derville disclosing his connection with the Grandlieu family. The section ends with a conversation between Derville and Camille on the subject of Ernest de Restaud. The description of Gobseck given by the lawyer, and the background of the Comtesse de Restaud and of Fanny Malvaut are presented in the scenes of the Preparation (IB). Gobseck

imagines the whole history and future of the countess based on the impression made by her lover. This relationship results in a Parental Confrontation first between the Vicomte and Gobseck in the role of parent and authority figure, then between the Comtesse and the miser and finally between Gobseck and the Comte de Restaud (IC). After the fidéi-commis is arranged, the Progressive Failure (IIA) which ensues is caused by the struggle between the countess and her dying husband. The count cannot communicate with Derville because of his wife, nor can she do anything to regain control over her husband's fortune. The count dies in the final scene of this section. Gobseck reenters and invokes his rights in all financial considerations (IIB). The Concluding Section (IIC) relates the new life of the countess and Gobseck's use of the count's fortune. Eventually the miser grants Ernest his paternal legacy.

The Derville-Fanny Malvaut story uses only two-thirds of the structural outline for the simple reason that there is no failure involved. The Introductory Section is contained in the first chapter when Derville is presented (IA). The lawyer will be the first person narrator of his own story. Gobseck describes Fanny Malvaut and recommends her as a suitable wife (IB). The Parental Confrontation (IC) between Derville and Gobseck is fully portrayed, including the lawyer's preliminary anxiety before asking the usurer for a loan. Derville upholds his promise, pays the loan, and marries Fanny Malvaut in a completely happy union which has the blessing of parental and social authority. Sections IIA and IIB are missing because there is no failure involved in the Derville-Fanny Malvaut relationship. The only conclusion offered is simply the statement (IIC) by the narrator that "depuis ce jour, ma vie n'a été que bonheur et prospérité. Ne parlons donc plus de moi; car il n'y a rien d'autre insupportable."

table qu'un homme heureux" (I, 208-209).

The third story of Camille Grandlieu-Ernest de Restaud is presented in the frame. In the Introductory Section (IA) Mme de Grandlieu converses with the lawyer, Camille and her uncle. The young count, Ernest de Restaud, has just left this gathering. His background is presented in an unfavorable manner by Mme de Grandlieu who forbids her daughter to continue their relationship. In a flashback (IB) one scene from this relationship apprises the reader of Derville's attitude and of Camille's commitment to the young count. The Parental Confrontation occurs about midway through Derville's tale as the young girl is sent away by her mother (IC). This is as far as the outline goes. No conclusion (IIC) is reached although Mme de Grandlieu's final statement is less categorical than her opening comments.

The outline analysis of Les Dangers de l'inconduite has shown that the component parts of the three story-lines coincide with the model, even in the sub plots. The divisional distinctions are apparent although they may be abbreviated or omitted.

Le Bal de Sceaux also shows one modification as compared to the prototype. Before the Parental Confrontation in which M. de Fontaine renounces his attempts to help Emilie find a suitable husband (IC), there is a well-developed Introductory Section wherein the previous success of the father arranging the marriage of his various daughters and sons is described (IA). There is also a long background discussion of Emilie and her haughty rejection of all suitors (IB). The modification involves this section which does not show the young woman with one lover but rather depicts her attitude toward all potential partners. After the Parental Confrontation, the relationship between Emilie and Maximilien Longueville

is portrayed. This section presents an ambiguous progression which has the appearance of being happy but in fact which is used to demonstrate Emilie's failure (IIA). The Final Crisis involves the discovery of Longueville's profession and the subsequent confirmation that the relationship has ended (IIB). The Concluding Section recounts in summary the marriage of Mlle de Fontaine to her aged uncle and the final meeting two years later between Emilie and Maximilien (IIC).

La Femme verteuse contains two stories whose structures are analogous. The first intrigue is that of Caroline Crochard and Eugène de Grandville; the second concerns Angélique Bontems and Grandville. In the Caroline Crochard story, the familiar two-part structure is apparent. The before and after portions are marked by the establishment of the ménage. In the Introductory Section (IA) the reader meets the mother and daughter as they lead their quiet, impoverished lives. The Preparation (IB) consists of periodic visits by a mysterious "monsieur noir" who never speaks to the women but who contents himself with gazing at Caroline from the street as he passes by. The Parental Confrontation (IC), although clearly present, does not have the tension of the same episode in the other Scènes since Mme Crochard is in favor of the arrangement and does everything she can to facilitate it. After the establishment of the ménage, Grandville's unspoken obligations to his family undermine Caroline's happiness (IIA).

Included as a part of this section is the short chapter containing the death of the mother and her confession to the priest. The Final Crisis, while precipitated by this event, does not occur until after the Angélique Bontems part of the story has been interposed and depicts the anger of Mme de Grandville upon discovery of her husband's betrayal

(IIB). The conversation of the last chapter between the doctor and Grandville presents the Concluding Section (IIC) to both sub-plots.

The Introductory Section (IA) to the story of the count's marriage includes an opening conversation with the Grand-Juge followed by the letter from the young lawyer's father. The Preparation is shortened and consists only of Grandville's reverie on his former love for a childhood sweetheart, Angélique Bontems (IB). The Parental Confrontation between father and son results in the signing of the marriage contract (IC). After the marriage there is a brief period of happiness which, as usual, is overshadowed by predictions of discord. The inevitable failure (IIA) is not long in developing and culminates in the disclosure by the priest to Mme de Grandville that her husband has been unfaithful to her for years. The same Final Crisis (IIB) and Concluding Section (IIC) serve both the Caroline Crochard and the Angélique Bontems stories.

The last Scène of the series, La Paix du ménage, also has several plot lines intertwined. This is the story of three triangular love intrigues. The three-sided relationships involve Martial de la Roche-Hugon, Mme de Vaudremont and the Colonel; Mme de Vaudremont, M. de Soulages and Mme de Soulages; and Mme de Vaudremont, Martial and Mme de Soulages. In spite of the multiplicity of plot lines, the outline I have set up is accurate. The two main divisions can be designated as before and after the identification of the mysterious lady-in-blue.

The Introductory Section (IA) portrays Martial de la Roche-Hugon, the unknown beauty, the colonel and Mme de Vaudremont. The Preparation (IB) of the three triangles takes place simultaneously. A flashback tells of Mme de Vaudremont and M. de Soulages. Martial, distracted,

talks with Mme de Vaudremont while planning to make contact with the mysterious lady. The colonel approaches this stranger (Mme de Soulanges) only to be rebuffed. He is more successful in his conversation with Mme de Vaudremont. The Parental Confrontation (IC) depicts Mme de Marigny in the role of parent figure. She is sympathetic toward Mme de Vaudremont, the colonel and Mme de Soulanges while showing a distinct antipathy toward Martial de la Roche-Hugon. From this alignment of parental sympathy alone, the patterns of success and failure in the second section are predictable. Indeed what seems to Martial to be a period of happiness in his projected conquest of Mme de Soulanges is in reality a progression to failure (IIA). Martial is defeated, Mme de Vaudremont attaches herself to the colonel and Mme de Soulanges regains her diamond. In the Final Crisis the wife wins back her husband (IIB) who is grateful for her indulgence and forgiveness (IIC). As in the previous stories, the component parts of the basic outline are clearly distinguishable.⁵

The preceding brief discussion of the structure of the Scènes is intended only as a basis for the more detailed analysis in the following chapters. I will use an extended outline of each story, treating the six subdivisions in turn. The outlines are included in the Appendix (pp. 129-158) and may be referred to at the reader's convenience. I have already mentioned the importance of direct discourse as a major element of form and content. In my study of each subdivision I will concentrate on the patterns of direct speech. My analysis will reveal in depth the method by which Balzac has interwoven the theme and structure of the 1830 Scènes de la vie privée.

NOTES

1. Paul Barriere, p. 17.
2. George, p. 78.
3. Bertault, p. 184
4. Bardèche, Balzac romancier, pp. 293-294.
5. It would be appropriate at this point to add a comment on the organization of Le Rendez-vous. In structure as well as theme this additional story follows the pattern of the 1830 Scènes.

The Introductory Section corresponds to the chapter entitled "La Jeune Fille," the Preparation to the first part of "La Femme," and the Parental Confrontation to the second part of the same chapter. The Progressive Failure is comprised of two chapters, "La Mère" and "La Déclaration." The Final Crisis and Concluding Section are included in "Le Rendez-vous."

Thus the composition of Le Rendez-vous contributes further support to Sullivant's conclusion.

CHAPTER IV
THE INTRODUCTORY SECTION TO THE 1830 SCENES

In each of the Scènes a dominant authority figure or social value is established during the Introductory Section. There is always a symbolic link between this transcendent authority and the outcome of each individual's attempt to succeed. In La Vendetta this role is played by Napoléon, in Le Bal de Sceaux by Louis XVIII, in Gloire et malheur by M. Guillaume, in La Femme vertueuse by the Grand-Juge in the Angélique Bontems portion. In La Paix du ménage, Les Dangers de l'inconduite, and the Caroline Crochard intrigue of La Femme vertueuse the social value itself is presented rather than a personification of this value; in La Femme vertueuse it is the question of poverty versus moral virtue, in Les Dangers de l'inconduite the financial background of Ernest de Restaud is discussed, while in La Paix du ménage the predominant value is the sanctity of the marriage institution itself. In both Les Dangers de l'inconduite and La Paix du ménage an authority figure will later be introduced.

From my analysis of the direct discourse of these Introductory Sections it will become apparent that the primary aim of the dramatic passages is the reinforcement of this theme. The most striking technical aspect of the direct discourse in this section is its consistent use as a type of end "punctuation" to the structural segments of the narrative. This pattern is apparent in Gloire et malheur, La Vendetta, Les Dangers de l'inconduite, Le Bal de Sceaux and La Femme vertueuse.

A related technique is the use of direct speech to create a dramatic progression within the Introductory Section. This occurs in Gloire et malheur, La Vendetta, Le Bal de Sceaux, and La Femme vertueuse. In La Paix du ménage there is also a progression although it differs from those where the placement and amount of direct discourse is the functional aspect. The effect in the opening scene of La Paix du ménage is created by a series of questions posed at regular intervals during the conversation.

The occurrence of monolog and dialog near the end of the narrative sections and the use of the dramatic progression give added significance to the content of the passages in direct discourse. The conversations and isolated remarks reveal the situation of the characters (in particular the parents) with reference to the predominant value system.

The use of direct quotation in Gloire et malheur is typical of the points I have just mentioned. There are five instances of direct discourse in the Introductory Section. The first summary quotation occurs just before M. Guillaume appears "on stage" and heightens the scenic effect of his entrance without distracting from the flow of the description. Thus, although this remark is in an important position, it is less predominant structurally than the two-speech interchange given upon the departure of the stranger. The remaining two summary quotations are also in sections near the end of the introduction but the pivotal role is reserved for the monolog by M. Guillaume which concludes the Introductory Section.

In Gloire et malheur the dialog is used not to define the value patterns but to reinforce, illustrate and highlight them. Bardèche devotes a portion of his study of this Scène to the discussion of the

patriarchal world of the shop. He likewise notes the absolute power enjoyed by M. Guillaume within his narrow realm:

Et La Maison du Chat-qui-pelote nous montre, en effet, à quel point c'est une pensée qui commande toutes ces irisations qui sont le coloris même d'une vie, qui lui donnent ses reflets, son individualité. Tout s'explique d'un mot, tout dépend d'un mot, c'est une vie patriarchale.¹

The fact that this is a closed society has certain implications for my thematic analysis. M. Guillaume's power is more important than his relationship to a higher political authority. Balzac describes the shop and its inhabitants with such comments as: "le patriarche de la draperie" (II, 15), "il est nécessaire de pénétrer plus avant dans les ressorts du gouvernement absolu qui régissait la maison du vieux marchand drapier" (II, 23), "cette vieille maison patrimoniale qui, pour leur mère, était tout l'univers" (II, 26), "puis la loi de la vieille enseigne du Chat-qui-pelote leur ordonnait d'être rentrées à onze heures" (II, 28). The reader is introduced into a society where the head of the firm occupies the position of the highest social power as well as his normal role as a parent. Later it will be the clash between this world and the larger social context which will cause Augustine's downfall.

What role do the direct remarks play within the closed value system? How do they contribute to the shaping and effect of this power structure? The first statement, "Dieu vous garde du notaire de M. Guillaume" (II, 15), gives an indication of the extent of the draper's influence. Not only does he control his family and clerks, but he is known for his business dealings to the extent that they have become proverbial.

His short exchange with the clerks is also enlightening. It represents a symbolic reestablishment of the previous order after the invasion

of the outer world represented by the stranger. M. Guillaume snaps at his helpers, they reply and the spell cast by the invading presence is broken. Given later developments this dialog takes on added significance and psychological import. It illustrates the patriarchal authority and defense which is symbolic of the later reaction in face of the full-scale invasion by the artist into the shopkeeper's world.

The two comments made by Mme Guillaume near the end of the Introductory Section are instructive. Her power is secondary to that of her husband. Nevertheless she represents a disciplinary arm enforcing "la loi de la vieille enseigne du Chat-qui-pelote" (II, 28). This is the significance of the rigidity reflected in her comment "Nous n'avons rien fait aujourd'hui, mes enfans!..." (II, 27). She tyrannizes her children to assure conformity to their world.

However, Augustine through her innate qualities and sensitivity escapes this overbearing influence. She alone has thoughts which are "out-of-line." Mme Guillaume is subconsciously aware of this problem as reflected by her next direct remark, "Augustine, à quoi pensez-vous donc, mon bijoux?..." (II, 29). From the very beginning Augustine's originality and nonconformity are important enough to be the subject of one of the five direct quotations of the Introductory Section.

The final direct discourse is the monolog by M. Guillaume which ends the Introductory Section and brings the marriage question to the fore:

Au train dont cet homme-là y va, nos filles ne tarderont pas à se mettre à genoux devant un prétendu! se dit M. Guillaume en lisant, un matin, le premier décret par lequel Napoléon anticipa sur les classes de conscrits. (II, 31)

Here indeed is a crucial point. The father feels the invading influence

of the external authority figure. In order to prevent this intrusion into his private absolute despotism he determines to marry Virginie to Joseph Lebas without further delay. Thus he will retain his position and his world will not be penetrated. His defense of course is futile as the attack comes from an unexpected source. However, this quotation is certainly of great symbolic significance as it shows the father moving to circumvent an influence greater than his limited power.

The preceding analysis has established the importance of the five occurrences of the direct manner in the Introductory Section of Gloire et malheur. The first has to do with M. Guillaume's range of power which, although extensive, does not extend beyond his own business realm. The second shows the master's reaction to an invader into his territory as he turns to reestablish power over his clerks. The third portrays Mme Guillaume's role within the power structure and reflects in this role its secondary position in the narrative. The fourth introduces the idea of Augustine's displacement from the power structure. The fifth shows M. Guillaume reacting to the invading influence of Napoléon.

La Vendetta, like Gloire et malheur, offers an excellent example of a series of direct remarks where the technical progression parallels the thematic progression. At the beginning of this story two full pages are devoted to the tableau of an unidentified man and his family. "Tout-à-coup" this tall stranger grabs his dagger and says to his wife, "Je vais voir si les Bonaparte se souviendront de nous!..." (I, 14). This one-line remark constitutes the entire "conversation" which takes place. The stranger then approaches the guard and another comment is directly presented. This time however the author has used narrative summary to report the remaining argument rather than giving the whole in direct quotation. This

is a technique used to maintain the dramatic balance. The same device of dialog summary is used when Lucien Bonaparte appears. Thus far there have been three isolated direct remarks which, set as they are within a narrative framework of suspense concerning the stranger's identity, form a progression. This build-up continues through the scene between the aide (Rapp) and Napoléon. This time there is a two-speech exchange. Finally the twenty-two speech conversation between the First Consul and Bartholoméo di Piombo occurs. This forms the climax and is followed by a one-line fade-out scene between Piombo and Lucien.

The dramatic pattern may be represented as a constant crescendo to the climactic scene between Bartholoméo and Napoléon followed by a rapid fade-out. The special handling of the dialog, the amount used and its positioning create, or at least enhance, this feeling of a progression in dramatic intensity.

The content of the direct remarks concerns the relationship between Bartholoméo di Piombo and Napoléon Bonaparte. Bartholoméo's first abrupt speech indicates a connection between the stranger and the First Consul but it does not reveal the strength of the relationship. The second remark of Bartholoméo to the guard contains further information. "Faites savoir à Bonaparte que Bartholoméo di Piombo voudrait lui parler!..." (I, 14). The reader is informed directly by the character that Napoléon must certainly know the man by name. As previously observed, the remainder of the conversation (which contributes nothing to the growing emphasis on the relationship between Piombo and the Bonaparte family) is suppressed. This is a highly significant point in support of my thesis that Balzac uses the scene and particularly the dialog content of the scene to dramatize and underscore thematic material, for he has chosen to treat

summarily that which is not apropos in this respect.

The third one-line speech of Bartholoméo to Napoléon's brother gives added support to this hypothesis. The stranger addresses Lucien Bonaparte "Ah, Lucien, il est bien heureux pour Bartholoméo de te rencontrer!..." (I, 15). The reader is now aware that the relationship is on the "tu" level of familiarity and the link with the powerful family is further revealed--not by the author in his own voice but by the characters in a direct manner free of authorial intervention or explanation. Again the rest of the conversation is summarized. Obviously the amount and content of the dialog is being carefully controlled.

The two-line exchange between the recalcitrant aide and Napoléon has more than anecdotal value. The First Consul immediately speaks of the stranger as "mon compatriote" (I, 16). This information is supplemented by Rapp's spontaneous exclamation "Un Corse!..." (I, 16). The aide's blunder provides the reader with another piece of the puzzle. The stranger and Napoléon are connected by their common Corsican heritage. Furthermore the basic antagonism between the French and the Corsican mind is dramatized. This will be of prime importance as the story progresses and Bartholoméo theoretically breaks with the tenets set forth by Napoléon and French law in favor of the Corsican vendetta. The peculiar position of Napoléon as intermediary between the Corsican tradition of the vendetta and the more formal law of France is foreshadowed in this two-speech exchange with Rapp. In the climactic multiple-speech scene Napoléon states his responsibilities explicitly:

Demeure ici, reprit le consul en s'adressant à Bartholoméo, nous n'en saurons rien. Je ferai acheter tes propriétés; et, dans quelque temps, plus tard, nous penserons à toi. --Mais plus de Vendetta! --Songe qu'à Paris il n'y a pas de Pâquis, et que si tu y joues du

poignard, il n'y aurait pas de grâce à espérer. Ici la loi protège tous les citoyens, et l'on ne se fait pas justice soi-même. (I, 20)

As the climactic multiple-speech conversation progresses the total dependency of Bartholoméo on the patronage of Napoléon becomes evident. The final fade-out scene of the introduction between Lucien and Piombo underscores this in its single direct remark "Nous sommes venus de Fontainebleau, ici, à pied, et vous n'avons pas une obole" (I, 21). The concept of the dependency of a character on a higher political authority recurs in almost all the Scènes.

In Les Dangers de l'inconduite each of the internal divisions ends with a scene or dramatic high point. The first section begins with a conversation which will be suspended throughout the story. This frame conversation interrupts Derville's narrative at the end of each major section. This consistent use of the interrupting frame conversation provides strong evidence in support of the subdivisions as I have indicated them.

There are two dramatic high points in the first chapter before Derville begins his narrative. The first occurs as Mme de Grandlieu suddenly confronts Camille with an ultimatum concerning Ernest de Restaud. The second is the slightly more relaxed flashback scene presenting the lawyer's conversation with the young girl.

The pattern shows an abrupt dramatic beginning, a low-point of authorial summary and a return to the dramatic mode.

The first remark by Mme de Grandlieu contains the basic problem posed and examined by the Scène:

Camille, dit la vicomtesse en regardant sa fille avec attention, je vous préviens que si vous continuez à tenir avec le jeune comte de Restaud la conduite que vous avez eue ce soir, je ne le recevrai plus chez moi...

--Maman...

--Assez, Camille...Ecoutez-moi, vous êtes fille unique, vous êtes riche; or, vous ne devez pas songer à épouser un jeune homme qui n'a aucune espèce de fortune. Vous avez confiance en moi, ma chère enfant, laissez-moi donc un peu vous conduire dans la vie. Ce n'est pas à dix-sept ans que l'on peut juger de certaines convenances... Je ne vous ferai qu'une seule observation. --Ernest a une mère qui mangerait des millions. . . . tant que sa mère existera, les familles trembleront de confier l'avenir et la fortune d'une jeune fille à M. le comte de Restaud. (I, 170-171)

The young count is unsuitable for marriage because his mother threatens to ruin his financial prospects. This negative relationship between the parent and the transcending social value, in this case money, is sufficient to undermine any proposed marriage. Mme de Grandlieu is correct in her own interpretation of the situation. However the avoué intervenes and promises to relate a story which will cause the Vicomtesse to change her mind:

Il est temps, dit l'avoué, que je vous conte une histoire, qui aura deux mérites: d'abord elle présentera de fortes leçons à mademoiselle Camille; puis, elle vous fera modifier le jugement que vous portez sur la fortune d'Ernest... (I, 172)

He hopes that the story he will tell will be sufficient grounds to cause Mme de Grandlieu to alter her judgement. This statement of purpose by Derville serves to tie in the frame with the story he is about to relate: "Il est dommage que ce garçon-là [Ernest] n'ait pas deux ou trois millions, n'est-ce pas?..." (I, 175). Derville comprehends Camille's feelings for Ernest and teases her sympathetically. It is in this little conversation that Derville's position vis-à-vis the young couple is solidified. He is always a friend but not a parent figure. His role will be that of mediator to the parent in his attempt to demonstrate Ernest's financial and social suitability for marriage.

In Le Bal de Sceaux there is the same kind of progression as in

Gloire et malheur and La Vendetta. The first two direct remarks are monologs by M. de Fontaine which emphasize his inability to establish a rapport with Louis XVIII. The nadir in his position occurs just before the second exile. From this point his rise in favor is paralleled by a rise in dramatic level until the king finally addresses him as "mon ami Fontaine" (I, 281) in a one-line remark. This little scene represents the highest point in Fontaine's career at court. It is followed by another summary of the events surrounding the marriage of his children under the patronage of the king. Again the summary technique abruptly gives way to scenic depiction as Emilie, the last daughter, is introduced. The final conversation, beginning with the Latin jest by the king and followed by his epigram, shows Fontaine for the first time speaking directly to the monarch (all previous exchanges have been summarized). The king's answer marks the end of his help in establishing suitable marriages for Fontaine's children. Thus the progression in direct discourse, which began with the father's isolated monologs concerning the king, proceeds through the one-line comment by Louis XVIII to the three direct remarks which signal the courtier's disappointment. Each of the stages represented and punctuated by these bits of direct discourse corresponds to a stage in the marriage of Fontaine's several children. During the monolog period when he cannot reach the king the children are still too young for considerations of marriage. While the father is in favor, all but one are happily paired with a suitable wife or husband. This leaves only Emilie to be the victim of the final scene of the Introductory Section.

In the Caroline Crochard portion of La Femme vertueuse there are two occurrences of direct discourse which, true to the pattern established

in the other Introductory Sections, are placed at pivotal points in the narrative. The first of these serves to indicate the social and financial position of Caroline and her mother: "Que deviendront ces deux femmes si la broderie vient à n'être plus de mode?" (II, 135-136). In the end, of course, one feels that Caroline's downfall is the result of the poverty alluded to in this remark. Her mother has encouraged her relaxed morals in her hope of bettering their situation. This quotation introduces in direct manner the theme of poverty as the social condition for which Mme Crochard attempts a solution.

In the second occurrence of direct discourse Mme Crochard calls attention to the new passer-by. The mother is the first to see the stranger and to refer to him in a way calculated to arouse Caroline's curiosity and anticipation, "Caroline, nous avons un habitué de plus et aucun de nos anciens ne le vaut!" (II, 140). Mme Crochard's subsequent remarks reveal her attentiveness to this stranger. There is no doubt that her impression is favorable. Although limited in quantity, the direct discourse contributes to the theme as it illustrates and emphasizes the parental disposition.

The Angélique Bontems portion of the plot has, of course, a separate Introductory Section. The dramatic pattern followed in this case shows a variation from that observed thus far. The first division peaks with the scene between the Grand-Juge and Grandville, but instead of abruptly reverting to summary after this high point (as he has done previously) Balzac has chosen instead to follow immediately with another dramatic scene, this time in the form of a letter from Grandville's father. Since the letter is quoted directly it gives the effect of the father addressing his son in person.

An examination of the content of the two major scenes which are juxtaposed to each other provides the explanation of this dramatic structure. The problem presented is one of Eugéne de Grandville's position in society. In the preliminary remark by the Grand-Juge the young man's social standing is summarized for the reader:

La nuit tous [sic] chats sont gris. Un Grand-Juge ne se compromettra pas en mettant un avocat dans son chemin... Surtout, ajoute-t-il, s'il est le neveu d'un ancien collègue, l'une des lumières de ce grand conseil-d'état qui a donné le Code Napoléon à la France!... (II, 204)

The Grand-Juge promises his favor and protection to the young lawyer. This is tantamount to approval by society since the Grand-Juge represents the highest authority figure which appears in the Scène. After this conversation Grandville would be assured of the proper alignment in the social context, were it not for his father's intervention. The effect of the old count's encouragement of his son's marriage to Angélique Bontems, a bourgeoise, is to break the protective spell just established. After all, it was through Grandville's heritage that the Grand-Juge feels him worthy of his protection:

Le neveu d'un homme dont Cambacérès et moi sommes les amis, ne doit pas rester avocat faute de protection et de bienveillance, car votre oncle nous a aidés à traverser des temps bien orageux, jeune homme!...et cela ne s'oublie pas!... (II, 205-206)

When the father disturbs this heritage by encouraging his son to marry a bourgeoise, he disrupts the social approval which the lawyer might otherwise expect. Furthermore the count is aware of this problem but rationalizes:

Nos amis s'étonneront peut-être de voir d'anciens nobles comme nous s'allier à la famille Bontems dont le père a été un bonnet rouge foncé et qui a acheté à vil

prix force biens nationaux. Mais d'abord sa veuve n'a que des prés de moines; et ensuite, puisque tu as déjà dérogé en te faisant avocat, je ne vois pas pourquoi nous reculerions devant une autre impertinence. La petite aura trois cent mille francs. . . (II, 207-208)

The effect of the dramatic structure, then, is to juxtapose the social protection offered by the Grand-Juge to the disruption of the alignment by the father who fails to mediate "comme il faut" between society and his son.

In each of the Introductory Sections all direct speeches analyzed belong essentially to the parent. A very few are made by either an authority figure or mediator. Any comments made by the young people in the Introductory Sections are insignificant.

A modification of this statement is necessary with regard to La Paix du ménage. In this last story of the collection the parent figure (Mme de Marigny) is not introduced until later and the opening conversation is between two of the young protagonists. However the basic pattern is followed in that the mysterious woman who serves as the focal point of the discussion does not herself participate. Furthermore, the point being developed in the question series of the conversation is the relative position of the unknown beauty in a group where the final and crucial question posed is, "ce serait une femme mariée?..." (II, 304). The value established is that of the sanctity of marriage. Neither Martial nor the colonel has the right to violate this social institution.

Furthermore, the introductory conversation of La Paix du ménage does establish a central character. By making the "inconnue" the focal point of the various love intrigues the author needs only to drop a word later in order to disclose the entire network of the value structure by situating her with reference to Mme de Marigny. While the Introductory Sec-

tion of La Paix du ménage varies in some respects from the pattern of Gloire et malheur it conforms in others.

Throughout the Introductory Sections Balzac has achieved maximum rhetorical stress on the material presented in the direct remarks. To do so he has utilized certain technical resources of direct discourse. In particular the direct discourse is remarkable for its placement, quantity, speakers and progression.

NOTES

1. Bardèche, Une Lecture de Balzac, p. 304.

CHAPTER V THE PREPARATION

During the Preparation of the Scènes the focus is on the young people of the stories. There may also be a broadening of the social value system and the introduction of secondary parent figures. Primarily this division is devoted to the young persons' attitudes toward the romantic relationship. Although this emphasis is on preparing the love intrigue, there are few conversations between the young people. The direct speeches are often limited to single, isolated remarks. The few instances of actual conversation are remarkable for their lack of romantic interest. Often it is the parent or parent figure who speaks of the young person's relative position within the value structure. The love intrigue appears to be subordinated to moral and social concerns.

Balzac uses various methods of presentation in this preparatory section which serves as a structural bridge between the Introductory Section and the intensely dramatic Parental Confrontation. In Le Bal de Sceaux, Gloire et malheur, La Femme vertueuse (Angélique Bontems), La Paix du ménage flashbacks are used. In Les Dangers de l'inconduite the background is given by Gobseck within Derville's narrative. (Derville's narrative itself is presented within the frame story.) Only in La Vendetta and the Caroline Crochard part of La Femme vertueuse is the action of the Preparation section straightforward. Whereas in La Femme vertueuse a summary technique is used, in La Vendetta the chapter entitled "L'Atelier" serves as the Preparation. La Vendetta is the only

story in which an entire chapter is devoted to this single section. In the other Scènes with indicated chapter divisions, the Preparation comprises only a portion of the chapter in which it occurs (Les Dangers de l'inconduite and both parts of La Femme vertueuse). This section has the greatest variation in length among the Scènes of any part in the basic outline. It is also the one where dialog placement and extent varies the most.

The Preparation of Gloire et malheur shows a carefully developed use of direct discourse to reflect the lack of communication between the young lovers. The first three speeches are delivered by Girodet as he breaks into Henri's creative retreat and discovers the pictures. The most significant aspect of this scene is the fact that Henri does not reply to any of Girodet's remarks. In particular the reply to Girodet's exclamation, "Tu es amoureux?" (I, 35), is nonverbal and silent. This is symbolic of the lover's isolation. The concluding prediction of Henri's friend, "...je ne te conseille pas de mettre cela au Salon, ..., vois-tu ces deux tableaux-là ne seraient pas sentis" (I, 36), will be fulfilled by the Guillaumes, not by the public at large. The remark is reflective of the theme of the social incompatibility which the portrait will come to represent.

Augustine sees Henri for the first time in the Salon scene. The reader might fairly expect this very important moment to include some verbal exchange between the young people. However this is not the case. In fact there is no conversation between Augustine and Henri. The artist's declaration remains unanswered. Augustine flees and displaces all her emotion into the exclamation of false concern for her aunt, "Vous seriez étouffée!... Partons, ma tante!..." (II, 38). The third remark of the

meeting is an echo of Henri's original speech, "Vous voyez ce que l'amour m'a fait faire" (II, 38 & 41). The monolog emphasizes the isolation of the lovers one from the other. The silence and non-communication as it is dramatized in the initial meeting scene will continue and is representative of the impossibility of communication between the shopkeeper's and the artist's world.

The family conversation which follows Augustine's and Henri's first meeting provides a vivid illustration in dialog form of the complete inability of the Guillaume household to understand the artistic outlook. The control of the dialog is obvious since the two remarks chosen from a longer conversation, the remainder of which is summarized, provide the most vivid and concise thematic illustration:

Voilà ce qu'on gagne à tous ces spectacles!... s'écria M. Guillaume. Des maux de tête!... C'est donc bien amusant de voir en peinture ce qu'on rencontre tous les jours dans les rues. Ne me parlez pas de ces artistes?...c'est comme vos auteurs, tous Meure-de-faim!... Que diable ont-ils besoin de prendre ma maison pour la vilipender dans leurs tableaux!...

--Cela pourra nous faire vendre quelques aunes de drap? dit Joseph Lebas. (II, 41-42)

The only other direct remark which is answered in the Preparation occurs when the inventory is taken. These are the only instances where direct communication is possible in this section. Both this exchange and the inventory scene illustrate the possibility of dialog within the closed world of the shop while at the same time stressing the impossibility of transcending this closed sphere to communicate with Henri. After all, as the author points out, no uninitiated person could understand the shopkeeper's remarks which are "locutions barbares du commerce qui ne s'exprime que par énigmes" (II, 47).

Throughout the Preparation of Gloire et malheur the direct remarks

are carefully manipulated and are given treatment corresponding to their importance as a reinforcing, illustrative device emphasizing the lack of communication between two conflicting worlds. Augustine belongs to the shopkeeper's world, Henri to the artistic realm. The potential for communication across the barrier is blocked as each attempt in direct speech remains unanswered. In the instance where speech is answered the communication is restricted to the narrow world of "la maison du Chat-qui-pelete."

The Preparation section of La Vendetta is composed of three scenes leading up to the first meeting between Ginevra and Luigi. These preliminary scenes establish the isolated position of Ginevra.

The first dialog takes place between Mlle Planta and one of the other young ladies as they comment on Ginevra's exile from the group. This dialog is not only of special significance due to its position but also because of its content and form. At the center of the spoken exchange is placed the longest of the speeches with two remarks on either side in exact symmetrical distribution. The pivotal speech in the center position concerns the political and social implications of the perfidious action of Mlle de Monsaurin.

La proscription dont ces demoiselles la frappent est d'autant plus injuste, dit une autre jeune fille, qu'avant-hier, mademoiselle Ginevra était fort triste; car son père venait, dit-on, de donner sa démission. Ce serait donc ajouter à son malheur, tandis qu'elle a été fort bonne pour ces demoiselles pendant tout ce temps-ci. Leur a-t-elle jamais dit une parole qui pût les blesser? Elle évitait au contraire de parler politique. Mais elles paraissent agir plutôt par jalousie que par esprit de parti. (I, 33)

The comment by Mlle Planta stresses two factors. First is an analysis of the altered political status of the Piombo family. Balzac gives more space to the statement of this situation than he does to the psychological motive of jealousy which is the second explanation

of Ginevra's social exclusion by her peers. The underlying political base influences the lives of individual characters. In fact this is such a crucial factor that Balzac has chosen to parallel the direct speech with a narrative restatement and elaboration. The technique of a suspended conversation is used to maintain the dramatic intensity during this explanation. Just as Ginevra appears and the girls anxiously pass the message, "La voici! la voici!" (I, 34), the scene is interrupted. At this point the reader is given a complete description of the political as well as of the psychological situation underlying the action. The narrative runs precisely parallel to the direct statement quoted above. Thus the dialog and narrative manner function together here to place emphasis on one of the themes. In this case the interplay of dialog manner, narrative manner and positioning create the total effect. Ginevra's exclusion, although based on deep feelings of jealousy, has been triggered by the fall of Napoléon to whom Ginevra remains loyal. The young woman about to enter the most important relationship of her life has lost her political and social base. This is the meaning of the ostracism scene and of the political content of its dialog.

The alienation theme continues in the direct discourse as Ginevra enters and takes her place. The scene is punctuated by single direct speeches but there is no actual communication between Ginevra and the group. The scene closes with the first of three monologs indicated in the outline. Monologs are consistently used to close the opening scenes of this section. Ginevra's thoughts are reported directly to accomplish the juxtaposition of her concern for the hidden soldier and the girls' desire to witness her humiliation. The direct monolog dramatizes the distance separating the actors and heightens the impression of Ginevra's

alienation. Whereas Ginevra's thoughts are being portrayed directly, the others' reactions are summarized by the author in a technique which maintains the balance and unity of reader concern by focusing on Ginevra rather than on her enemies.

The "entr'acte dans le drame" produced by Mme Servin's entrance postpones M. Servin's arrival and increases Ginevra's isolation. It is the painter's wife who in the last scene of this chapter will hover in the background as the symbol that the parental role assumed by M. Servin has been negated by the circumstances. Still later, Mme Servin will be the one who expels Ginevra and Luigi completely from the protection of this temporary parent figure. Therefore her presence is a factor in the relationship of the young couple to M. Servin. With these future events in mind, it is easy to interpret the presence of Mme Servin and the remarks that are made. During the dialog ending the scene, Ginevra is unable to establish a basic communication with the artist's wife on the subject of the hidden soldier. Mme Servin is depicted as a character indifferent, if not actually antipathetic, to the young people. Again the scene ends with a monolog, "M. Servin n'a pas mis sa femme dans la confidence de ce mystère, pensa Ginevra..." (I, 48). This thought shows Ginevra's personal preoccupation and concern while at the same time revealing the mildly antagonistic position of the artist's wife.

The last of the opening scenes contains no direct dialog but again ends with the direct monolog characteristic of this position. It contains an expression of Ginevra's major concern: "Proscrire un homme si jeune!... Qui donc peut-il être?..." (I, 50). This line is used to represent the content of two days of rumination: "Les deux phrases sont l'expression la plus simple de toutes les idées que Ginevra commenta pendant deux jours"

(I, 50). This synopsis technique which combines the advantages of summary with that of direct, scenic presentation allows Balzac to preserve the balance of his presentation at this point.

The first meeting between Ginevra and Luigi is presented as a fully developed conversational scene. The direct speeches leading up to this dramatic point form a progression. They reveal M. Servin to be sympathetic to his favorite pupil. In the fourteen-line conversation between M. Servin and Ginevra immediately preceding the meeting, political questions are of the utmost importance. M. Servin's spontaneous reaction to Ginevra's discovery of the presence of the hidden soldier is revealing:

--Ne valait-il pas mieux que ce mystère fût découvert par moi que par une autre?... dit l'Italienne en parlant à voix basse.

--Oui, répondit le peintre, car vous êtes patriote...
(I, 55)

M. Servin stresses Ginevra's political beliefs. Furthermore, in reply to her query, "Qui est-ce?..." (I, 56) M. Servin gives Luigi's political identity, "C'est un ami de Labédoyère (I, 55). In the course of the dialog, it becomes apparent that Luigi has no friends except M. Servin. The painter's role as a father substitute is strengthened as this section progresses. Thus this extended conversation serves to establish M. Servin's role as a parent figure for the young couple. The climactic dialog of the first meeting is centered initially around Ginevra's worthiness to make the soldier's acquaintance. M. Servin's introductory remark: "Ne craignez rien, dit le peintre à l'officier, Mademoiselle est la fille du plus fidèle ami de l'empereur, le baron de Piombo" (I, 59), is instructive. The artist makes reference to Ginevra's father and to his former alliance with Napoléon. As long as this

alliance remains inviolable, the young people will have nothing to fear. When it is broken by the baron's disobedience of the official dictum, "Plus de Vendetta," the couple's relationship is fatally jeopardized.

The second subject of conversation is Luigi's alignment to Napoléon through his loyalty to the condemned Labédoyère. The political situation penetrates into the lovers' world in the form of a cry overheard from the street: "Voici le jugement qui condamne à mort... C'est Labédoyère... dit-il" (I, 59). The upheaval in the government occasioned by Napoléon's fall and exile will henceforth overshadow the life of the couple.

The theme of the correlation between political authority, the parental role and the young couple is vividly expressed at this point by the soldier:

Je n'ai pas un seul parent dans le monde. L'empereur était mon père, et Labédoyère mon ami. --Ma famille, c'était eux. Je suis seul. ...Je n'ai jamais eu que ma paie pour fortune. (I, 60)

The important question of material wealth is also introduced in Luigi's account of his situation. In this story money becomes the power through which society wreaks its punishment on the characters who dare violate its established rules. Ginevra hopes to alleviate Luigi's despair in this regard by mentioning her father's fortune of which she will be sole heiress.

The author then summarizes the natural attraction of Ginevra for Luigi, thereby making this purely romantic interest dependent on and subordinate to the political influences. If the romantic interest were the primary concern of the author, a large proportion of the story's dialog would occur between Luigi and Ginevra. That this is not the case cer-

tainly gives support to the idea that the relationship between the young couple is of only secondary significance.

After a false exit Ginevra returns when she hears the soldier speak in her native language (quoted in Italian) and recognizes the Corsican accent. This represents the second aspect of their political similarity and even of their link to the deposed emperor. The remainder of the conversation is summarized by the author as are the intermediate events of Ginevra and Luigi's developing relationship. This leads to a typical Balzacian "fateful day" during which matters come to a critical point in a series of three dialog scenes. In the final conversation M. Servin is portrayed in his role as parent figure and mediator. He proposes the marriage: "Vous vous marierez, mes enfans?..." (I, 77). He gives his benediction after Luigi expresses appreciation:

"C'est donc à vous que je devrai ma Ginevra et toute ma félicité..."

--Soyez heureux! dit le peintre avec une onction comique et en imposant les mains sur la tête des deux amans, je vous unis!... (I, 78)

In spite of M. Servin's blessing however which is given in jest and therefore with diminished responsibility, his influence is too recent and too weak to carry any weight in a critical test. Indeed he himself reminds the lovers that his position as benefactor is already being seriously undermined by his wife's hostility:

"Ah ça, mes chers enfans, reprit M. Servin, vous croyez que tout va maintenant à merveille? Eh bien, vous vous trompez.

Les deux amans l'examinèrent avec étonnement.

--Rassurez-vous, je suis le seul que votre espièglerie embarrassé! Madame Servin est un peu collet-monté et je ne sais en vérité pas comment nous nous arrangerons avec elle... (I, 79)

The wife will in effect disown Luigi and Ginevra when they most need

the Servins' support. The author is justified in his claim that this is the scene which seals Ginevra's fate. Occupying as it does the close of the Preparation section its power is seconded by its dramatic position and its content.

To conclude the analysis of the Preparation of La Vendetta it should be emphasized that the dialogs and monologs serve, by their positioning and their substance, to illustrate or reinforce the value system. There is more dialog between the young people in La Vendetta than in any of the other Scènes. However the content of their conversations is remarkably lacking in romantic interest. The focus is rather on the situation of the young couple within the social-political framework.

The preparatory section of Les Dangers de l'inconduite corresponds to the chapter entitled "L'Usurier." Its major concerns are the elaboration of Gobseck's role as parent and authority figure as well as the situation of the young people. The section begins with Derville's presentation of the miser. The background is suddenly interrupted by the old uncle just as Derville gives Gobseck's name for the first time. The frame is interjected into the narrative at a strategic spot in the outline. The content of these last remarks by Derville is thus to be considered of primary importance. The conversation is as follows:

--Je déclare que votre voisin m'intéresse prodigieusement!... s'écria le vieil oncle.

--Je le considérais comme un athée, si l'humanité, la sociabilité sont une religion, reprit l'avoué. Aussi, m'étais-je proposé de l'examiner. C'est ce que j'appelais étudier l'anatomie de l'homo duplex, de l'homme moral.

--Mais ne m'interrogez plus, Monsieur le marquis, autrement vous éteindrez ma verve. Je reprends le fil de mon improvisation. (I, 181-182)

The structural purpose of the uncle's interruption is clear. It serves to throw the lawyer's comment concerning Gobseck's position into

dramatic relief. The miser does not fit easily into a normal social context. Derville declares himself to have been in a state of suspended judgement in regard to Gobseck's social state. This is important since the miser comes, in the course of the story, to transcend society through his financial control. Derville lays the groundwork for this role which Gobseck is to play in this Scène.

In his preliminary conversation with Derville, Gobseck defines his parental role with its symbolic extension as the avenger of society:

Quelle joie orgueilleuse m'a ému en pensant que si ces deux femmes n'étaient en mesure, elles allaient me recevoir avec autant de respect que si j'étais leur propre père! Que de choses la comtesse n'allait-elle pas faire pour mille francs!... Prendre un air affectueuse; me parler de cette voix douce qu'elle réserve peut-être à l'endosseur du billet; me prodiguer des paroles caressantes, me supplier peut-être, et moi.

Là, le vieillard me jeta un regard glacial.

--et moi, inébranlable!...reprit-il, je suis là comme un vengeur; j'apparaîs comme un remords; mais laissons les hypothèses. J'arrive. (II, 184-185)

Gobseck is conscious and eloquent concerning his double role as parent figure and authority figure.

The parallel scene sequence of his visit to the two women serves to illustrate his power through money. He is able to exercise control over the countess but not over Fanny Malvaut who is ready to pay her debt.

In fact Gobseck states explicitly the extent of his fantastic power:

"Si le roi me devait, madame, et qu'il ne me payât pas, je l'assignerais" (I, 189). This remarkable statement just precedes the count's intrusion into the conversation. In the scene where the husband appears the miser does not address him directly. The Count remains with his back turned during the diamond exchange. Gobseck appears neither antipathetic nor sympathetic toward the Comte de Restaud.

In the remaining scenes of the sequence Gobseck is antipathetic to the Comtesse de Restaud and to her young lover (later named Maxime de Trailles). He pronounces his judgement in a final remark in which the miser reads the young man's character and the future of the countess:

Mais précisément, en ce moment, la grande porte s'ouvrit, et livra passage à l'élégant tilbury du jeune homme qui m'avait présenté le billet.

--Monsieur, lui dis-je quand il fut descendu, voici deux cents francs que je vous prie de rendre à madame la comtesse, et vous lui ferez observer que je tiendrai à sa disposition, pendant huit jours, le gage qu'elle m'a remis ce matin. Il prit les deux cents francs, et laissa échapper un sourire moqueur, comme s'il eût dit: --Ah! ah! elle a payé! Ma foi, tant mieux!

J'ai lu sur cette physionomie l'avenir de la comtesse. (I, 191-192)

Gobseck is hostile to Mme de Restaud and her lover.

The Fanny Malvaut contrast sequence is shorter. The miser indicates his basic support of this young woman and ends by recommending her to the lawyer as a suitable wife.

Quand vous êtes entré, je pensais que Fanny Malvaut serait une bonne petite femme.

Pendant quinze jours, je songerai à cette vie pure et solitaire, l'opposant à celle de cette comtesse qui a déjà un pied dans le vice! (I, 194)

This concludes the alignment scenes involving the relationship of the countess, the count, the young lover and Fanny Malvaut to Gobseck.

The plot line, divided through the parallel scene sequence, is reunited in Gobseck's tirade. He gives the absolute statement of his social and political role:

Mon regard est comme celui de Dieu! il voit les coeurs. Rien ne nous est caché. Que me manque-t-il? je possède tout. L'on ne refuse rien à celui qui lie et délie les cordons d'un sac. L'on achète les ministres et les consciences; c'est le pouvoir; l'on achète les femmes et leurs plus tendres caresses, c'est le plaisir et la beauté; l'on achète tout. Nous sommes les rois silencieux et inconnus de la vie; car l'argent, c'est la vie. (I, 195)

He concludes: "--Ici enfin, ajouta-t-il en portant la main à son front, est une balance dans laquelle se pèsent les successions et même Paris tout entier!..." (I, 196). This statement has its effect on Derville who reflects for the reader Gobseck's role as a social-political authority of fantastic proportions:

Je retournai chez moi stupéfait. Ce petit vieillard sec avait grandi. Il s'était changé à mes yeux en une image fantastique; j'avais vu le pouvoir de l'or personnifié. La vie, les hommes me faisaient horreur.

--Tout doit-il donc se résoudre par l'argent? me demandais-je. (I, 197)

The summary of the lawyer's thoughts concerning the countess and Fanny Malvaut and of his ultimate choice of a wife contains no direct discourse. It is typical that the love relationship should be thus dramatically subordinated to the problems of the value structure.

Although the direct discourse of the Preparation section of Le Bal de Sceaux is very limited and is not consistently placed within the narrative, the direct remarks contribute to the thematic development.

The first direct remark occurs as M. de Fontaine contemplates his chances of a peerage: "En effet, disait-il, comment concevoir une noblesse sans privilèges, c'est un manche sans outil" (I, 292). In and of itself this habitual monologue of M. de Fontaine doesn't mean much. It becomes understandable, however, considered within the context of the narrative explanation. The quotation points to the father's willingness to adapt to the ambiguous political situation. M. de Fontaine is indeed playing at being a liberal, but he is doing so only with the intention of taking advantage of the situation and gaining more privileges. The king has steered a middle course as has Emilie's father under royal guidance. But Emilie, because of her rigidity, fails to adapt her be-

havior to the new order.

The second subdivision of the section is dominated by the personality of the young girl as the reader views her relationship to her parents, her would-be suitors, and society in general. Emilie is portrayed as an ungrateful child. She is short-tempered and capricious with her parents as illustrated in a typical comment: "Elle ressemblait à ces jeune enfants qui paraissent dire à leur mère: -- dépêche-toi de m'embrasser pour que j'aille jouer?" (I, 302).

This disrespect foreshadows unhappiness within the value structure of the Scènes where a satisfactory relationship between parent and child is a prerequisite of a happy marriage.

The most important direct speech of the section reveals Emilie's youthful pride and narrow perspective.

--Avant tout, s'était-elle dit, il sera jeune, et de noblesse ancienne. Encore faut-il qu'il soit pair de France ou fils aîné d'un pair, parce qu'il me serait insupportable de ne pas voir mes armes peintes sur les panneaux de ma voiture au milieu des plis flottans d'un manteau d'azur. C'est d'ailleurs un passeport pour parcourir comme les princes la grande allée du milieu aux promenades de Longchamp. Et puis, mon père prétend que ce sera un jour la plus belle dignité de France. Je le veux militaire, en me réservant de lui faire donner sa démission; mais surtout qu'il ait une décoration, parce qu'on nous portera les armes. (I, 305)

Emilie's complete failure to see the larger political questions involved in her requirements for a husband will lead to her downfall.

Thus the three occurrences of direct speech in the Preparation of Le Bal de Sceaux illustrate Emilie's position relative to her parents and to the larger social structure. They do not portray the young girl in direct conversation with any of her numerous suitors.

The Preparation section of the Caroline Crochard portion of La Femme

verteuse is divided into two major parts. Balzac uses the symbol of the window to mark these divisions. In the first part the window is open but no communication between the lovers occurs. Then the stranger suddenly exchanges a look with Caroline and the relationship by "regards" progresses until winter causes the closing of the window. This marks the stalemate which has been reached between Caroline and "son monsieur noir." The author speculates on the reasons behind this hesitation but is unable himself to penetrate the "regard" of the lovers to ascertain their motives: "Il serait impossible d'expliquer le sentiment qui les rendait aussi ennemis qu'amis, aussi indifférens l'un à l'autre qu'ils étaient attachés, aussi unis d'instinct, que séparés par le fait. Peut-être chacun d'eux voulait-il conserver ses illusions" (II, 150). Finally the stranger overhears the mother and daughter discussing their desperate financial situation, throws money into their room (thus crossing the barrier) and is thanked by Caroline the next day as she has opened the window once more.

Needless to say, there is not a great deal of direct discourse in this section where the lovers do not exchange a single word. The social disparity between Caroline and "son monsieur noir" is reflected in their hesitancy to establish any relationship beyond the "jeu de regards." The isolated monolog remarks at the end of the first sub-division: "Il a eu du chagrin hier!..." (II, 148) and "Oh il a beaucoup travaillé!" (II, 148) reinforce this theme of silence. This is analogous to the use of monolog in La Vendetta where it symbolized Ginevra's social isolation.

The conversation between Caroline and her mother, overheard by the stranger, confirms his suspicions of their poverty:

--Pourquoi tant te désoler, ma mère?... M. Rigolet ne

vendra pas nos meubles et ne nous chassera pas avant que j'aie terminé cette robe!... Encore deux nuits et j'irai la porter chez madame Chignard.

--Et si elle te fait attendre comme toujours...mais en tout cas, le prix de ta robe payera-t-il aussi le boulanger? (II, 152)

As in Gloire et malheur, this single conversation of the Preparation occurs not between the lovers but rather within the context of the parental world. The same barrier between the stranger and Caroline that is symbolized by the window is also illustrated by the use of the direct discourse.

Caroline's final monolog from the open window is an attempt to break through the isolation which separates the lovers. Her look conveys an explicit message and is accompanied by a direct statement of intent: "Je ne puis vous payer qu'avec le coeur!..." (II, 154). The unreliable "regard" has been invested with the reliability of verbal communication in this last gesture.

All factors concerning direct discourse have contributed to enhancing the thematic content in this Preparation section. The placement, use of monolog, interplay with other symbols, rarity or absence of conversational exchange are all aspects of the use of direct discourse which makes it a primary technical device underlying and reinforcing thematic material.

The Preparation of the Angélique Bontems story in La Femme vertueuse is very abbreviated. It consists of Grandville's reverie following his interview with the Grand-Juge and the letter from his father. He contemplates his future ambitions and his past fondness for Mlle Bontems.

In spite of its brevity, this section is characterized by the points previously noted. The main concern is to bring the lovers' past or progressive relationship up to the "present moment" of the story. A flash-

back to the childhood romance between Grandville and Angélique is followed by the summary of the last ten years. As observed before, verbal communication is noticeably absent from the lovers' relationship. Only the expression of Grandville as he presumably referred to Angélique in their childhood as "sa petite femme" (II, 210) even suggests direct discourse. As in previous stories, the lack of conversation between the lovers combined with Grandville's attitude in his reverie emphasizes the fantasy base of this relationship. The individuals about to be linked in a struggle against external forces do not have a sufficiently strong psychological tie between them to insure the success of their marriage. This explains the absence of dialog and of the fantasy tone of Grandville's thoughts.

There is a parallel between the Preparation of La Paix du ménage and that of the other stories. The use of time as a structuring device (combined with that of dialog) reinforces the underlying dramatic framework. Compare for example the following quotations, one from La Paix du ménage and the second from Gloire et malheur.

Mais pour comprendre le secret d'intérêt renfermé dans la conversation par laquelle commence ce récit, il est nécessaire de se reporter par la pensée à un événement, léger en apparence, mais qui, par d'invisibles liens, avait comme réuni les personnages de ce petit drame, bien qu'ils fussent épars dans les salons où retentissait l'éclat et le murmure de la fête. (La Paix du ménage, II, 313)

Mais pour rendre un compte exact des événemens extérieurs comme des sentimens, il est nécessaire de remonter à quelques mois avant la scène par laquelle commence cette histoire. (Gloire et malheur, II, 32)

Both comments signal a flashback which throws the action into a past which occurred before the opening scene. In both stories the events are filled in until the moment of the opening scenes. This point is also

carefully marked:

Il rejoignit le colonel des cuirassiers, et ce fut alors que la petite dame bleue devint le lien commun qui agitait à la fois et si diversement l'esprit du beau colonel de cuirassiers, l'âme attristée du comte de Soul-anges, le cœur volage du baron Martial et la comtesse de Vaudremont. (La Paix du ménage, II, 320)

Le matin, où rentrant d'un bal, Henri de Sommervieux (c'était le nom que la renommée avait apporté à Augustine) fut aspergé par les commis du Chat-qui-pelote, pendant qu'il attendait l'apparition de sa naïve amie, laquelle ne le savait certes pas là, les deux amans se voyaient pour la quatrième fois seulement, depuis la scène du Salon. (Gloire et malheur, II, 44)

In both cases the chronology is structured with reference to the initial scene. The end of the flashback section however does not mark the "fictional present moment" since the fictional clock has been running since the flashback began. When the flashback ends there begins a second filling in of events which "happened" while the flashback was itself being presented.

Quand les deux amis se séparèrent après s'être porté le défi qui termina leur longue conversation, le jeune maître des requêtes s'élança vers la belle madame de Vaudremont et sut la placer au milieu du plus brillant quadrille. (La Paix du ménage, II, 320)

The two stories differ in the position of the "fictional present moment." Whereas in Gloire et malheur this crucial point is not reached until the beginning of the Parental Confrontation section, in La Paix du ménage the present is reached in the middle of the Preparation.

En ce moment, la contredanse étant près de finir, le colonel désappointé n'eut que le temps de se retirer en se disant par manière de consolation: --elle est mariée!...
Sur ce propos, les deux amis se séparèrent de nouveau. (La Paix du ménage, II, 326-327)

This anticipation of the fictional present in La Paix du ménage could perhaps be construed as a weakness in the structure. It dilutes

the dramatic effect of the Parental Confrontation.

The conversations of the Preparation which occur within the framework of this double flashback system are complete and immediate. The primary purpose of the direct discourse is to place the young people with reference to the larger value system of the story. I will discuss this theme before examining the love relationships.

As a first example, consider the conversation between Martial and the colonel which ends the second flashback when the fictional present is reached. Certainly this is a point of extreme structural importance. The content of the conversation centers around the leitmotif thrice-repeated already. "--Elle est mariée...mon cher. --Qu'est-ce que cela fait! --Ah! diable, j'ai des moeurs!...répondit le colonel" (II, 326). The institution of marriage is in a sense under the protection of the social order, of the all-powerful "moeurs." This conversation, highlighted dramatically and structurally, treats the primary values and social questions rather than the secondary concern of the love intrigue.

This tendency to divide the interest of the section continues in the two dialogs following the "fictional present moment." In the first portion of the colonel's conversation with the Comte de Soulanges, he situates the husband with reference to Napoléon:

Mon cher, dit le colonel à Soulanges, qu'il avait attiré dans un coin; ce matin l'empereur a parlé de vous avec éloge, et votre promotion dans la garde n'est pas douteuse. Le patron a prétendu que ceux qui étaient restés à Paris pendant la campagne ne devaient pas être considérés comme en disgrâce... Eh bien?... (II, 329-330)

While the emperor will not personally intervene in the private lives involved, his favor acts as a talisman assuring success to Soulanges. Thus when Soulanges seemingly recognizes the mysterious beauty

and forbids Martial to approach her, his word has the effect of an interdict. The Count will have the support of a social system in which marriage has been established as a primary value. Martial will be acting in violation of this system.

The romantic interest as it is developed in this section centers around Martial's attraction to the lady-in-blue. As is typical, there is no dialog between the two young people involved in the central love intrigue. There are, however, conversations between Martial, the colonel and Mme de Vaudremont and between the colonel and the young woman. Two of these present failures of communication while the success of the third is suspended until later.

Martial's two exchanges with Mme de Vaudremont are in actuality "conversations manquées" since Martial is preoccupied. He does not listen to Mme de Vaudremont's remarks concerning the diamond. The lack of communication between the lovers signals the failure of their engagement.

In a similar manner the failure of the colonel vis-à-vis the lady in blue is summarized in her refusal to dance. His success with Mme de Vaudremont is portrayed in her acceptance of him as a dancing partner. However she postpones his triumph until the role of Mme de Marigny has been established.

Two aspects of the thematic structure are apparent in the direct conversations of the Preparation of La Paix du ménage. The most dramatic placement is accorded to the discussions which situate the characters within the social framework. The direct dialog concerning the love intrigue portrays failure or suspension of success. In the case of the focal relationship between Martial and the mysterious beauty there is

no dialog.

The preceding analysis of the Preparation of the Scènes makes clear that the primary purpose of each is to place the young people with relation to the value system of the story. In several cases a broader view of the social and political system has resulted from the conversational exchanges.

Through flashbacks, summary and narrative the romantic interest in the young people is introduced and developed. However this romantic interest is relegated to a position of secondary importance. The speech patterns throughout this section lend support to this conclusion. The conversations between the lovers are kept to a minimum. Where such dialog is portrayed the content is political, not romantic.

The secondary importance of the love intrigue, as symbolized by the patterns of direct speech, is in keeping with the thematic statement made earlier. The young people as individuals will be relatively powerless when confronted by the stronger political and social forces. The lack of verbal communication at this early stage foreshadows this weakness.

CHAPTER VI
PARENTAL CONFRONTATION

The Parental Confrontation section in the 1830 Scènes is remarkably uniform in its position, structure, and content. This section presents the initial climax in the dramatic pattern. Throughout his work Balzac reveals, by manner of organization as well as by frequent use of theatrical terms, his desire to incorporate into his novels certain dramatic techniques. His success in this attempt is perhaps most striking in this climactic section. The groundwork has been carefully prepared in the Introductory and Preparatory sub-divisions. The flashbacks and summaries have brought the action up to the immediate, present moment. The author can now "step back" and allow the actors to take the stage and play out their parts. The dialog is no longer limited to the isolated comments or abbreviated conversations typical of the earlier portions of each Scène. The outline of the stories reveals the consistent use of two to four conversational scenes to form the Parental Confrontation. The dramatic climax is created by techniques of placement, completeness, and quantity of dialog within this section.

Just as the Parental Confrontation represents the technical climax of the first part, it also contains the thematic climax. The previous analysis has shown the primary concern of the Introductory section to be the establishment of the social value system. The Preparation typically contains the description of the young people in their relationship to one

another and to their parents. Thus each of the preliminary sections presents only a portion of the total thematic construct (as detailed in the chapter on thematic unity). In that chapter it was noted that a three-fold harmony between parent, social or political authority and the young person was necessary to insure marital happiness. Any disruption in this harmony would cause the failure of the individual characters. It is during the Parental Confrontation that the definitive alignment of these three factors is established. The conversations of this section portray the parents and young people as they act through this crucial stage in the "drame."

It will not be necessary to give a detailed explication de texte of each Parental Confrontation section as was the case for the two preceding subdivisions. Since the similarities are striking among the Scènes, it will be more satisfactory to concentrate on a thematic analysis, examining each theme in turn. Gloire et malheur will again serve as the major example in this analysis; the other Scènes will be discussed in comparison and contrast to this typical story.

The relationship between the parent and social authority in Gloire et malheur reflects the stress caused when Henri de Sommervieux penetrates the quiet world of "la maison du Chat-qui-pelete." As previously discussed, M. Guillaume functions as the highest authority within the patriarchal world of the shop. The scene series of the Parental Confrontation dramatizes the challenge to the shopkeeper's rule. He renounces his absolute power in the succession of conversations characteristic of this section.

During the first dialog with Joseph Lebas the authority of the shopkeeper is evident. Joseph Lebas is offered first a partnership in the

business and only secondarily a wife. M. Guillaume's concept of a happy married life is inseparable from happiness in one's work.

--Et vous me l'accorderiez?...

--Oui, et avec cinquante mille écus!... Je t'en laisserai autant, et nous marcherons sur de nouveaux frais avec une nouvelle raison sociale! Nous brasserons encore des affaires, garçon!... s'écria le vieux marchand en s'exaltant, se levant et agitant ses bras; car vois-tu, mon gendre, il n'y a que le commerce!... Ce sont les imbéciles qui se demandent quels plaisirs on y trouve.

(II, 54)

M. Guillaume sees the perpetuation of his power through the succession of his head clerk. If both men were speaking of the same proposed wife, this would certainly be a viable formula for Joseph's happiness. In the patriarchal world of the shop, the couple would have the blessings and continue the tradition of the regulated, narrow happiness of the Guillaumes. M. Guillaume's projection of the ideal future is upset when Joseph Lebas reveals that he does not love Virginie but Augustine.

When the quiproquo is resolved M. Guillaume shows his weakness by granting the clerk permission to accompany Augustine to church. His single exclamation, "Que va penser madame Guillaume!" (II, 58), ends the first episode in the Parental Confrontation. This strategically placed remark dramatizes the master's first instance of self-doubt after his authority has been successfully questioned.

The challenge from external forces in the person of Henri de Sommervieux is a much more serious threat to the equilibrium of the status quo. The shock to the quiet household is vividly portrayed in Madame Guillaume's reaction when she notices Augustine's attention to Henri:

Il est difficile d'imaginer l'état violent dans lequel se trouva une femme telle que madame Guillaume, qui se flattait d'avoir parfaitement élevé ses filles, en reconnaissant, dans le cœur d'Augustine, un amour clandestin

dont sa pruderie et son ignorance lui exagérèrent le danger. Elle crut sa fille gangrenée jusqu'au coeur.

--Tenez d'abord votre livre à l'endroit, mademoiselle! dit-elle à voix basse, mais en tremblant de colère.

Elle arracha vivement le paroissien accusateur et le remit de manière à ce que les lettres fussent dans leur sens naturel; puis elle ajouta:

--N'ayez pas le malheur de lever les yeux autre part que sur vos prières; autrement, vous auriez affaire à moi. Après la messe votre père et moi nous aurons à vous parler. (II, 60-61)

This discovery ends the second episode of the Parental Confrontation.

Henri de Sommervieux's threat would probably have been neutralized were it not for the influence of an intermediary in the person of Mme Vernier. The family conference, interrupted by her intervention, resumes to end the third episode in the Parental Confrontation. This conversation marks the turning point in the Guillaumes' attitude.

That M. Guillaume's authority has been seriously undermined, if not entirely destroyed, is now symbolized, it seems, by the avoidance of direct speech. The axioms of M. Guillaume which heretofore have formed the basis of his rule are presented thus:

Ses axiomes favoris étaient que pour trouver le bonheur, une femme devait épouser un homme de sa classe; que l'on était toujours tôt ou tard puni d'avoir voulu monter trop haut; que l'amour résistait si peu aux tracas du ménage, qu'il fallait trouver l'un chez l'autre des qualités bien solides pour être heureux; qu'il ne fallait pas qu'un époux en sût plus que l'autre, parce qu'on devait avant tout se comprendre; qu'un mari qui parlait grec et la femme latin, risquaient de mourir de faim. C'était là une espèce de proverbe qu'il avait inventé lui-même. Il comparaît les mariages, ainsi faits, à ces anciennes étoffes de soie et de laine où la soie finissait toujours par couper la laine. (II, 69)

These crucial rules of conduct are not accorded the dramatic force of direct speech or strategic placement. They are quoted indirectly to offer evidence of M. Guillaume's betrayal of his own beliefs.

This disruption in the parent's relationship to the authority system

is also evident during the Parental Confrontation sections of La Vendetta and both parts of La Femme vertueuse.

The theme of parental alignment to social authority is developed in two violent conflicts between Ginevra and her father. In the first of these the name of the Porta family with its aura of blood and vendetta is reiterated several times to emphasize the father's obsession.

The beginning and the end of this crucial argument state the basic problem:

--Ginevra, dit enfin Piombo sans oser la regarder, vous aimez l'ennemi de votre famille.
 --Cela est vrai! répondit-elle.
 --Il faut choisir entre lui et nous. Notre vendetta fait partie de nous-mêmes: qui n'épouse pas ma vengeance n'est pas de ma famille.
 --Mon choix est fait! répondit-elle encore d'une voix calme. (I, 110-111)

Bartholoméo ends the discussion in a tone of despair:

--Ah! nous sommes à Paris... dit-il en murmurant.
 Puis il se tut. (I, 113).

This last exclamation of frustration recalls almost word for word the similar statement of the Introductory Section, when Napoléon invokes French law in forbidding Piombo to pursue his vendetta. The father cannot violate the law without dooming Ginevra's marriage to failure.

He takes this fatal step in the second confrontation between father and daughter. Ginevra takes legal action to gain her freedom. Again Bartholoméo verbalizes his comprehension of the situation, "Il y a donc en France des lois qui détruisent le pouvoir paternel?..." (I, 121). Clearly the purpose of these dialogs presented in such complete detail is to underscore and dramatize this conflict between father, daughter and French law.

The Caroline Crochard portion of La Femme vertueuse also includes a climactic conversation series focusing on the problems of the parent vis-à-vis the social system. In order to understand these climactic scenes it is only necessary to examine in some detail the contents of the three most extensive dialogs. In the first Caroline talks to Eugène about her mother and their poverty. In the second the subject is Caroline's father. M. Crochard was a loyal soldier of Napoléon but the change in government was responsible for his widow's poverty:

--Mon père, qui commandait les évolutions sur le théâtre, ayant mis en ligne les vainqueurs de la Bastille, obtint le grade de capitaine et se conduisit à l'armée de Sambre-et-Meuse de manière à monter rapidement en grade. En dernier lieu, il a été nommé major; mais il fut si grièvement blessé à Lutzen qu'il est revenu mourir à Paris, après deux ans de maladie... Ah! que de chagrins nous avons eus!... Et puis, les Bourbons sont arrivés et... ma mère n'ayant pu obtenir de pension, nous sommes retombées, elle et moi, dans une situation telle, qu'il a fallu travailler pour vivre... (II, 164-165)

Here once again is the theme of the effect of social and political events on individual characters. Had it not been for the Restoration Caroline's mother certainly would not be in the necessity of encouraging a protector for her daughter.

The remarks of Mme Crochard on the subject of Napoléon reinforce this theme.

--Quand on pense, M. Eugène, que le petit caporal s'est assis là où vous êtes!... reprit-elle après un moment de silence. --Pauvre homme!... ajouta-t-elle. Mon mari l'aimait-il!... Ah! Crochard a aussi bien fait de mourir car il n'aurait pas enduré de le savoir là où ils l'ont mis!...

M. Eugène posa un doigt sur ses lèvres, et la bonne vieille, hochant la tête, dit d'un air sérieux:

--Suffit!... on aura la bouche close et la langue morte!...

--Mais, ajouta-t-elle en ouvrant les deux bords de son corsage et montrant une croix et son ruban rouge suspendus

à son col par une faveur noire, ils ne m'empêcheront pas de porter ce que l'autre a donné à mon pauvre Crochard et je me ferai enterrer avec... (II, 165-166)

Mme Crochard has remained loyal to Napoléon but governmental upheavals prevent this loyalty from having any beneficial effect on her life.

It is this same instability in the government which complicates the parent-authority relationship in the Angélique Bontems division of La Femme vertueuse. Two strategically placed discussions between father and son contribute to an understanding of the forces underlying the eventual failure of Eugène's marriage.

In the first of these dialogs we see the count analyzing the situation for his son:

--Mais les cinquante mille livres de rente provenus des biens ecclésiastiques, ne retourneront-ils pas?...
 --Nous y voilà! s'écria le comte d'un air fin. En considération du mariage, car la vanité de madame Bontems n'a pas été peu chatouillée par l'idée d'enter les Bontems sur l'arbre généalogique des Grandville, la sudsite mère donne sa fortune en toute propriété à la petite, ne s'en réservant que l'usufruit.. Aussi le sacerdoce s'oppose-t-il à ton mariage. Mais j'ai fait publier les bancs, tout est prêt, et en huit jours tu seras hors des griffes de la mère, ou de ses abbés, et tu posséderas la plus jolie fille de Bayeux, une petite commère qui ne te donnera pas de chagrin, parce que ça aura des principes. Elle a été mortifiée, comme ils disent dans leur jargon, par les jeûnes, les prières, et, ajouta-t-il d'un ton plus bas, par sa mère qui est une dévote du grand style... (II, 215)

The count apparently is aware of the effect religion has had on Angélique's personality. However for him the financial considerations are all-important. He fails to take into consideration that the narrow-minded, provincial outlook of the young wife will not grow even when exposed to Parisian society.

This basic error is compounded when the father fails to understand the new social and political situation:

--On voit bien, répondit le père en souriant, que tu n'as pas vécu dans l'ancien régime! Tu saurais qu'on ne s'embarrasse jamais d'une femme!

--Mais, mon père, aujourd'hui le mariage est devenu...

--Ah! ça, dit le comte, en interrompant son fils, tout ce que mes vieux camarades d'émigration me chantent, est donc bien vrai?... La révolution nous a donc légué des moeurs sans gaîté? Elle a donc empesté les jeunes gens de principes équivoques!... Tu parles donc, comme mon beau-frère le jacobin, de nation, de morale publique, de désintéressement?... Oh! mon Dieu! sans l'empereur et ses soeurs, que deviendrions-nous!... (II, 218)

Thus the parent who should be able to interpret events allows prejudice to blind him to his son's wise suggestions. The older Grandville is out of step with the current socio-political situation and misleads his son.

In Les Dangers de l'inconduite, Le Bal de Sceaux, and La Paix du ménage fluctuations in the social and political value systems are also apparent. However in each of these three stories the parent is able to adjust to or at least properly interpret the problems presented.

The Parental Confrontation section of Les Dangers de l'inconduite is similar to that of Gloire et malheur in that the parent figure, Gobseck, also plays the role of authority figure. The difference lies in Gobseck's ability to fulfill both roles without conflict. Where M. Guillaume showed confusion in the face of conflicting demands, Gobseck displays uncompromising resolve.

The first words spoken in the Parental Confrontation section are noteworthy. Gobseck greets Derville who has come to ask for a loan to buy his superior's law practice:

--Hé bien, me dit-il de sa petite voix flûtée, il paraît que votre patron vend son étude...

--Comment savez-vous cela? Il n'en a encore parlé qu'à moi. (I, 202)

Following this reminder of Gobseck's almost mystical power, each of the

four young people confront him in turn.

After his interviews with the Vicomte and with the countess, two short scenes between Derville and the miser show him to be in complete control:

--Oh mon fils!... s'écria le père Gobseck en se levant et me tendant les bras, quand l'emprunteur eut disparu, tu me sauves la vie!... j'en serais mort. Werbrust et Gigonnet ont cru me faire une farce... Grâce à toi je vais bien rire ce soir à leurs dépens!...

La joie du vieillard avait quelque chose d'effrayant.
(I, 218)

• • • • •

Puis, quand la porte fut fermée et que les deux voitures partirent, il se leva et se mit à sauter de joie en repétant comme un aliéné:

J'ai les diamans!.. j'ai les diamans.. de beaux diamans!.. quels diamans... et pas cher... Ah! ah! Werbrust et Gigonnet, vous avez cru attraper le vieux Gobseck!... Ah! c'est votre maître!... Comme ils seront sots, ce soir, quand je leur conterai cela, entre deux parties de dominos. (I, 227)

Gobseck feels no conflict in this situation. He has triumphed over his rivals and reconfirms his supremacy. These two short exchanges between Derville and Gobseck which immediately follow two important conversations are carefully placed to reveal the meaning of the miser's actions.

In Le Bal de Sceaux the parent, M. de Fontaine, has always interpreted a difficult political situation admirably and continues to do so:

--Mais, mon père, c'est donc bien difficile d'épouser un pair de France?... Vous prétendiez qu'un en faisait par douzaines... Ah! vous ne me refuserez pas des conseils au moins!

--Non, pauvre enfant, non, et je te crierai plus d'une fois: Prends garde! Songe donc que la pairie est un ressort trop nouveau dans notre gouvernementabilité, comme disait le feu roi, pour que les pairs puissent posséder de grandes fortunes. (I, 318)

M. de Fontaine correctly analyzes the social, political realities.

The earlier loss of the king's support for Emilie's proposed marriage

was a crucial factor in the developing situation. However, after that initial problem between parent and authority, subsequent relationships in this area have been more positive than negative. If the father had been able to transmit the benefit of his understanding to his daughter, her happiness would have been assured. It is not the parent-authority but rather the parent-young person relationship which influences Emilie's hopes.

La Paix du ménage presents an interesting variation on the problem of the parent-authority alignment. The position of Mme de Marigny herself is problematical. Since she has just been introduced, her role has not yet been clearly defined. The remark by the Comtesse de Gondreville does little to clarify the situation: "C'est une dame que l'ancienne duchesse de Marigny m'a présentée" (II, 339). The stress placed on "ancienne" indicates that the dowager may have once been very powerful but is not so much to be feared in the political context of the Empire.

This seeming lack of political power is again apparent in Martial's offer to the duchess:

Voulez-vous que nous fassions un traité de paix?
 Si vous daignez m'instruire de tout ce que j'ai
 intérêt à savoir, je vous jure ma parole d'honneur
 que votre demande en restitution des bois de Marigny,
 par le domaine extraordinaire, sera chaudement
 appuyée auprès de l'empereur. (II, 340)

It would appear that Martial is in a superior position to Mme de Marigny and yet this is not the case.

It is in her conversation with the young countess that Mme de Marigny reveals the basis of her authority. As previously noted, the leitmotif of the story thus far has been the question of the marital

status of the lady in blue. The dominant social value of the story is marriage itself and it is this value that the duchesse represents. It is only necessary to reread her instructions to Mme de Vaudremont to be certain of this fact:

--Ecoutez-moi? Si vous voulez vous jouer des hommes?.. reprit la vieille dame, ne boulevez le coeur que de ceux dont la vie n'est pas arrêtée, de ceux qui n'ont pas de devoirs à remplir...c'est une maxime dûe à ma vieille expérience: profitez-en. Ce pauvre Soulanges, par exemple, auquel vous avez fait tourner la tête, et que, depuis quinze mois, vous avez enivré, Dieu sait comme!... Eh bien, savez-vous sur quoi ont porté vos coups?... --Sur sa vie tout entière! Il est marié. Il est adoré d'une chère petite créature qu'il aimait, et qu'il a trompée... (II, 348)

This support of the institution of marriage is the factor which grants Mme de Marigny her power. She functions as a parent figure interpreting the social prerequisites of success and happiness.

The second theme, that of the relationship between the parent and young person, is also treated fully in the Parental Confrontation section. In Gloire et malheur there are two conversations where this relationship is of major importance. The first occurs during the family conference when Augustine is called upon to defend herself. The second shows M. Guillaume in his final conversation with his daughter before her marriage. Both dialogs reveal the conflict implicit in M. Guillaume's double role as authority and parent figure. As a parent he shows himself to be indulgent and indecisive. Mme Guillaume verbalizes this impression at the conclusion of the first encounter: "Cependant, malgré son flegme apparent, quand elle vit son mari prendre aussi doucement son parti sur une catastrophe qui n'avait rien de commercial, elle s'écria: --En vérité, monsieur, vous êtes d'une faiblesse avec vos filles...mais..." (II, 65-66).

The contrast between M. Guillaume's strength in commercial matters and his weakness in parental questions is amply portrayed in the final conversation of this section. He insists that Henri marry "séparé de bien avec sa femme" (II, 73). The father assures Augustine: "Ma chère enfant, tu épouseras ton M. de Sommervieux puisque tu le veux; permis à toi de risquer ton capital de bonheur. Mais je ne me laisse pas prendre à ces trente mille francs que l'on gagne à gâter de bonne toile" (II, 72). M. Guillaume is aware that in giving his parental permission for Augustine's marriage he is violating his own authority principles. The parent-young person relationship is preserved only at the expense of the parent-authority relationship.

In the other 1830 Scènes, similarities and variations on the parent-young person theme are developed. Les Dangers de l'inconduite and La Paix du ménage show the same parent figure relating sympathetically to one or more of the young people while remaining antipathetic to others. In La Femme vertueuse both plot lines show resolution of the feelings between the parent and young people similar to that found in Gloire et malheur. Serious disruptions in this relationship are portrayed in La Vendetta and Le Bal de Sceaux.

In Les Dangers de l'inconduite Gobseck is a sympathetic parent figure for Derville. On the other hand, the miser is distinctly antipathetic to the Vicomte and the Comtesse de Restaud. His position with respect to the count and by extension to Ernest de Restaud progresses through indifference to self-interest. Not only does this section concern Gobseck and those characters over which he has direct influence, it also includes the final confrontation of the story between Camille and Mme de Grandlieu. Thus the various sub-plots of Les Dangers de

l'inconduite run parallel. They all reach the initial crisis of the Parental Confrontation during the chapter entitled "L'Avoué."

A series of dialogs presents the young people one by one as they confront Gobseck. These dialogs first portray Derville in confrontation with the parental, authority figure, Gobseck. In the second series of scenes Derville serves as mediator between the "Vicomte," the Comtesse de Restaud, the count and Gobseck. The lawyer also plays out his role as mediator between Camille and her mother. At the conclusion of the section it is apparent that the Vicomte and the Comtesse de Restaud have no support whereas Derville has the complete support of Gobseck. The miser through the action of the count has gained at least temporary control of the fortune of Ernest de Restaud. The frame scene which concludes the section shows Mme de Grandlieu in her parental role of preparing to pass judgement on these events.

In La Paix du ménage, Mme de Marigny acts as parent figure by advising Mme de Vaudremont:

--Ah! madame, on a bien de la peine à être heureuse, n'est-ce pas?...s'écria naïvement la comtesse.
 --Ma petite, c'est qu'il faut savoir choisir, à votre âge, entre les plaisirs et le bonheur. --Ecoutez-moi? -- Vous voulez épouser Martial. Eh bien, il n'est ni assez sot pour devenir un mari, ni assez bon pour vous rendre heureuse. Il a des dettes, ma chère!... Il est homme à dévorer votre fortune. C'est un intrigant qui peut posséder à merveille l'esprit des affaires, babiller agréablement; mais il est trop avantageux pour avoir un vrai mérite. Il n'ira pas loin. D'ailleurs, tenez?... regardez-le?... Ne lit-on pas sur ce front-là que, dans ce moment-ci, ce n'est pas une jeune et jolie femme qu'il voit en vous; mais bien les deux millions que vous possédez... Il ne vous aime pas, ma chère, il vous calcule comme s'il s'agissait d'une multiplication. Si vous voulez vous marier, prenez un homme plus âgé, et qui ait de la considération. Une veuve ne doit pas faire de son mariage une affaire d'amourette. Est-ce qu'une souris s'attrape deux fois au même piège? Maintenant c'est une spéculation pour vous qu'un nouveau contrat, et il faut, en vous remariant, avoir au moins

l'espoir de vous entendre nommer un jour: madame la maréchale.

En ce moment les yeux dames se fixèrent naturellement sur la belle figure colonel. (II, 346-347)

After her conversation with Mme de Vaudremont the reader may rightly anticipate failure for Martial and success for the other characters simply by basing the prediction on the dowager's expressed sympathies and antipathies.

If the slightest doubt might remain, the follow-up conversation between Martial and Mme de Vaudremont would remove it.

--Mais, elle est mariée...

--Plaisantes objections dans votre bouche.

--Ah! dit la comtesse avec un sourire amer, vous nous punissez également de nos fautes et de nos repentirs!... Puis vous vous plaignez de notre légèreté!... C'est le maître qui reproche l'esclavage à son esclave. Etes-vous injustes!

--Ne vous fâchez pas! dit vivement Martial! Oh! je vous en supplie, pardonnez-moi! Tenez, je ne pense plus à madame de Soulanges.

--Vous mériteriez bien que je vous envoyasse auprès d'elle.

--J'y vais... dit le baron en riant; mais je reviendrai plus épris de vous que jamais, et vous verrez que la plus jolie femme du monde ne peut pas s'emparer d'un cœur quand il vous appartient. (II, 354)

The countess repents of her disruption of the Soulanges marriage. Martial on the other hand scoffs at the interdiction. In so doing he alienates Mme de Vaudremont, encourages her rapprochement with the colonel, and assures for her the enmity of Mme de Marigny.

As previously mentioned there is a resolution of any conflict between parent and young person in La Femme vertueuse. The Caroline Crochard portion is remarkable for its scarcity of direct confrontation between the parent and the young people. Mme Crochard conspicuously leaves the stage free for the lovers to talk; and her silent collusion is a contributing factor in her daughter's liaison with Eugène de Grandville. The absence

of direct speech portraying the parental approval of the arrangement is indicative of Mme Crochard's attitude. She cannot fully condone the young people's action but neither does she wish to condemn it.

In the second half of La Femme vertueuse Eugène de Grandville is briefly in disagreement with his father, but finally agrees to marry Angélique Bontems. Although the young Grandville follows his father's counsel, he is nevertheless condemned within a value system which also requires a perfect understanding on the part of the guiding parent of social and political reality.

In the remaining two Scènes the parent-young person relationship is disrupted. La Vendetta portrays the most violent conflict between Ginevra and her father.

The opening scene showing the anxiety of the parents awaiting their daughter's return is noteworthy from the standpoint of technique. The conversation is interrupted to present the background of Bartholoméo di Piombo and his possessive relationship to his daughter. The conversation is then resumed only to be suspended for a description of Ginevra's mother. Finally it is taken up again and concluded. Each time the direct remarks intervene it is with a heightened awareness on the part of the reader of the anxiety of the parents. The fact that Balzac has used the technique of suspended dialog to frame the narrative background assures a high dramatic level which the succeeding scenes maintain.

It is upon this carefully prepared stage that Ginevra enters to announce her desire to marry. The quarrel which ensues is presented in its entirety as the father progresses through shock, anger, threats, and coaxing. The crucial thematic point is introduced in the last portion of the argument as Bartholoméo accuses Ginevra of disobedience:

--Elle a raison, dit la baronne, nous sommes mises au monde pour nous marier...

--Ainsi vous l'encouragez dans sa désobéissance.

--Ce n'est pas désobéir, répondit Ginevra, que de se refuser à un ordre injuste.

--Il ne peut pas être injuste quand il émane de la bouche de votre père, ma fille!... Et pourquoi me jugez-vous?... La répugnance que j'éprouve n'est-elle pas un conseil d'en haut? Je vous préserve peut-être d'un malheur...

--Le malheur serait qu'il ne m'aimât pas!... (I, 100).

The father correctly points out that the daughter is perhaps doomed to unhappiness if she disobeys him. His power of course will be exercised through his ability to impose economic sanction on the young couple. The mother who attempts to intervene is too weak to change the course of events either in this particular conversation or later as the prophecy is fulfilled.

After Luigi's identity is revealed, no compromise is possible between the strong-willed daughter and the equally intransigent father.

Vous croyez peut-être l'emporter sur ma volonté?

--Détrompez-vous.

Je ne veux pas qu'un Porta soit mon gendre...

Telle est ma sentence.

Qu'il ne soit plus question de ceci entre nous.

Je suis Bartholoméo di Piombo, entendez-vous, Ginevra?

--Attachez-vous quelque sens mystérieux à ces paroles? demanda-t-elle froidement.

--Oui, elles signifient que j'ai un poignard et que je ne crains pas les hommes!...

La jeune fille se leva.

--Eh bien, dit-elle, je suis Ginevra di Piombo, et je déclare que dans six mois je serai la femme de Luigi Porta!

--Vous êtes un tyran, mon père!... ajouta-t-elle après une pause effrayante. (I, 113)

In the final scene of this series of three violent arguments the father not only denies his support to the young couple but he also violates Napoléon's expressed interdiction on vendetta as he disinherits Ginevra.

--Fuis!... dit-il La Luigi Porta ne saurait être Ginevra Piombo. Je n'ai plus de fille! -- Je n'ai pas la force de te maudire, mais je t'abandonne et tu n'as plus de père!
(I, 123)

The Parental Confrontation section of Le Bal de Sceaux presents another example of the break between parent and young person. Although not as violent as Bartholoméo di Piombo, the Comte de Fontaine nevertheless is to some degree responsible for his daughter's unhappiness.

In the first segment of M. de Fontaine's confrontation with his daughter the problem is stated in the father's opening remark:

--Ma chère enfant....dit gravement M. de Fontaine, je t'ai fait venir pour causer très-sérieusement avec toi, sur ton avenir. La nécessité où tu es en ce moment de choisir un mari de manière à assurer ton bonheur... (I, 312)

The remaining two portions of the conversation of course revolve around this central issue. The crucial thematic point is reached after Emilie has rejected her father's various proposals and states her one criterion of acceptability:

--Que veux-tu donc?
--Le fils d'un pair de France.
--Ma fille, dit M. Fontaine en se levant, vous êtes folle!... (I, 316)

This startling announcement precipitates M. de Fontaine's liberation of his daughter. This is the pivotal speech of the scene series. M. de Fontaine summarizes his past efforts, grants Emilie her freedom, and cautions her as to the future. The critical statement is centrally placed between the invocation of the past and future:

D'aujourd'hui je te rends l'arbitre de ton sort, me trouvant heureux et malheureux tout ensemble de me voir déchargé de la plus lourde des obligations paternelles.
(I, 317)

From this point on Emilie will be without the paternal protection which

is of such importance within the value system of the Scènes.

The third theme developed during the Parental Confrontation is the role of the young people. Since this section includes the initial crisis in the relationship between the young people, it would be logical to expect several dialog exchanges between the lovers. This, however, is not the case. In Gloire et malheur the prospective wives and husbands do not exchange one word of direct speech. Never does Joseph Lebas address Virginie. Even his conversation with Augustine ends on a note of complete misunderstanding.

--Si fait, monsieur Joseph, mais que dites-vous de la peinture? C'est là un bel état.

--Oui, il y a des maîtres peintres en bâtiment qui ont des écus. (II, 60)

These two people are clearly living in separate worlds. Moreover this conversation occurs between the two young people not to be married. Even at the dinner when Henri at last meets the family Augustine does not speak nor is she spoken to by the artist.

Only in La Vendetta do the young people speak directly with one another. The first instance of this type of communication occurs just after Ginevra's parents have deserted the couple upon hearing Luigi's identity. After discussing the vendetta between their families, the lovers repledge their dedication to each other:

--Ginevra, dit-il, cette haine héréditaire existera-t-elle donc entre nous?...

La jeune fille sourit tristement et baissa la tête.

Elle la releva bientôt avec une sorte de fierté, et dit:

--Oh Luigi! il faut que nos sentimens soient bien purs et bien sincères, pour que j'aie la force de marcher dans la voie où je vais entrer!... Mais il s'agit d'un bonheur qui doit durer toute la vie, n'est-ce pas?...

Luigi ne répondit que par un sourire, et pressa la main de Ginevra. La jeune fille comprit qu'il n'y avait qu'un véritable amour qui pût dédaigner en ce moment les protestations vulgaires. L'expression calme et conscientieuse des sentimens de Luigi en annonçait en quelque sorte la force et la durée. Alors la destinée de ces deux époux fut accomplie. (II, 108)

From this point on, after every conflict with the larger social structure, Ginevra and Luigi will be portrayed in conversation. These dialogs show the young people alone, facing the challenge from external forces. The placement of these scenes after the major confrontations emphasizes the isolation of the lovers without distracting from the other themes.

La Vendetta differs from the remaining stories in the united front presented by the young couple. Never do they betray their trust in one another. Their happiness is destroyed by social and financial factors from the external world, not from the internal world of their marriage.

In the remaining stories where dialog between the young people is conspicuously limited, the romantic relationship is undermined by a lack of communication between the lovers. No dialog occurs between young people in Les Dangers de l'inconduite or Le Bal de Sceaux. In La Femme vertueuse the author chooses to summarize all conversation between Caroline Crochard and Eugène de Grandville except that dealing with parental, political or social questions. Their first conversation in the carriage is so treated:

L'ouvrière devina que son protecteur était un être sevré depuis long-temps de tendresse et d'amour, de plaisir et de caresses, ou que peut-être il ne croyait pas au dévouement d'une femme. Enfin, une saillie inattendue du léger babil de Caroline enleva le dernier voile qui ôtait à la figure de l'inconnu toute sa splendeur. Ce dernier sembla faire un éternel divorce avec des idées importunes, et il déploya toute la vivacité d'âme que décelait alors sa figure redevenue jeune.

La causerie devint insensiblement si familière, qu'au moment où la voiture s'arrêta aux premières maisons du long village de Saint-Leu, Caroline nommait l'inconnu monsieur Eugène, et, pour la première fois seulement, la vieille mère se réveilla. (II, 160-161)

As the day draws to a close only one very abbreviated "love dialog" is presented.

In a similar manner the reader does not hear the conversations between Angélique Bontems and Eugène de Grandville. Balzac has used a very interesting method to avoid presenting their dialog. He gives one typical direct speech to summarize their repeated attempts to converse:

Si, parfois malicieusement, Grandville se hasardait à déclamer contre certaines pratiques de la religion, Angélique lui répondait avec un sourire bienveillant:

--Il ne faut rien croire, ou croire tout ce que l'Eglise enseigne. -- Voudriez-vous d'une femme qui n'eût pas de religion?... Non. Eh bien, comment puis-je blâmer ce que l'Eglise admet? Quel homme oserait être juge entre les incrédules et Dieu qu'elle représente?...

Cette petite voix claire semblait alors animée par une si onctueuse charité, que le jeune avocat était tenté de croire à ce qu'elle croyait en lui voyant tourner sur lui des regards si pénétrés. (II, 224)

Even before the marriage the two young people are unable to communicate on the subject of religion.

A related dialog technique is used in Les Dangers de l'inconduite. In the "déjeuner de garçon" scene the narrator captures the essence of the remarks made by "le vicomte" concerning Mme de Restaud without focusing on this conversation. Derville repeats only the key words as they echo in his mind:

Les mots: honneur, - vertu, - comtesse, - femme honnête, - malheur, s'étaient placés, grâces à sa langue dorée, comme par magie, dans ses discours. (V, 212)

The effect is to direct the dramatic emphasis away from the relationship between the countess and the young man.

In La Paix du ménage there is only one conversation between the young people during the Parental Confrontation section. It occurs between Martial and Mme de Vaudremont immediately following Mme de Marigny's revelation of the mysterious lady's identity. Their dialog is in reality an argument which signals the end of the relationship. The new liaison to be formed between Mme de Vaudremont and the colonel is not portrayed in conversation.

The preceding analysis of the Parental Confrontation sections of the 1830 Scènes has concentrated in turn on relationships between parent and authority, parent and young person, and finally between the young people themselves.

In Gloire et malheur, La Vendetta and both portions of La Femme vertueuse the parent-authority alignment is seriously disrupted. In the remaining stories any disturbance in this relationship is resolved at this point. Conflicts between the parent and young person are fully developed in the conversations of the Parental Confrontation. The characters act out the sympathies and antipathies in the dialog series of this section.

Throughout the Parental Confrontation sections the conversations between the young people are kept to a minimum. Several different dialog techniques are used to replace direct speech. The avoidance of conversations between the lovers stresses the weakness in their relationship or their isolation from the external world.¹

My analysis of the Parental Confrontation has stressed both technical and thematic considerations of the use of direct discourse. The high ratio of direct discourse to narrative manner has been noted. The

dramatic mode is no longer subordinated but has come into play as the major technique of presentation. Conversations are reported in their entirety. They are used throughout the Parental Confrontation with their relative importance being seconded by strategic placement. The arrival of the fictional present moment in each of the stories adds immediacy to the speeches. Every aspect of dialog technique has been exploited to add to the drama of this critical subdivision.

This formal emphasis is justified by the crucial thematic material which is developed in the Parental Confrontation. This is the point in each story where the definitive rapport is established among the three forces of parent, authority, and young person. At the conclusion of this initial crisis the success or failure of each couple is virtually assured.

NOTES

1. The reader might be interested to know that Balzac employs a wide variety of methods to avoid direct speech. I have already discussed his use of summary and indirect quotation. There are a very few examples of style indirect libre. However since I am primarily concerned with direct discourse, I mention these alternative techniques only in passing and only if they are particularly noteworthy in the context of my stated purpose.

CHAPTER VII THE PROGRESSIVE FAILURE

In every Scène the Progressive Failure section is characterized by the active part played by the young people. Where previously the conversations between the young people were limited, they are now given in greater detail. The defeat or success of each character is portrayed as a slow process where individual will struggles against external forces. The fate of the young people has been predetermined since their positions within the value system have been definitely established by the end of the Parental Confrontation section.

The direct speech is most often used in a pattern which builds up dramatic tension to a last scene. This concluding scene in each Progressive Failure section anticipates the violence and immediately precedes the Final Crisis. This technical progression of the direct discourse parallels the thematic progression in the isolation and failure of the young people. The failure is often mirrored by the breakdown of dialog symbolized technically by the suppression of speech or by recourse to reported silence.

The role of the parent is also remarkable in that he or she exits either in the first scene of the Progressive Failure or in the last scene of the Parental Confrontation. This has the effect of clearing the stage to allow the forces already set in motion to act on the

young people. The parent (with the exception of Mme de Marigny), reenters as an interlocutor either in the last conversations of the Progressive Failure or in those of the succeeding sections.

Gloire et malheur provides an excellent example of this pattern. The outline (Appendix, pp. 144-147) shows the use of the dramatic mode to end each structural subdivision of the Progressive Failure section. The most important dialog technique is the use of ever longer and more complete conversations. The first three quotations are isolated remarks, the Joseph Lebas speech is part of a longer interchange the remainder of which is summarized. Augustine's talk with her parents is much more detailed but certain portions of it are still summarized. The last conversation of the series, that between Mme de Sommervieux and the countess, is essentially complete. The progression from isolated remark to total conversation is perfect. The dramatic build-up corresponds to the stages of Augustine's isolation and failure which I shall now discuss.

The first part of the Progressive Failure section contains both the happy period of the marriage as well as the growing realization on the part of Henri and his wife that they live on two different levels. Augustine's attempts to join her husband in his way of life or to return for support to her former world occupy the second part of the Progressive Failure.

Characteristically there is no direct discourse during the happy period. The total lack of direct manner is consistent with Balzac's custom of using the dramatic mode for thematic reinforcement. As long as the couple is happy, the working out of the value system of the story is in temporary abeyance. It is not until the failure sequence begins that direct discourse becomes a primary technique.

The first two isolated quotations are illustrative of Augustine's inability to participate in the artist's spiritual and intellectual life. Her traditional, superficial comment on Henri's work, "C'est bien joli!" (II, 80), while sincere is only too reminiscent of the Guillaumes' previous ridiculous statements on painting and art. The difference now lies in Henri's perception of the gulf separating him from his wife. His rejection of Augustine is seconded by that of his artistic, worldly friends, whose attitudes are summed up in the single remark, "Mais, Madame, votre paradis n'est pas plus beau que la Transfiguration de Raphaël. Eh bien!... je me suis lassé de la regarder" (II, 82). Augustine's innocence and religious training recalled in this speech can act only as a point of dissension between the young people. As Augustine comes to realize the situation she does all in her power to regain her lost happiness. However the value system is so constructed as to prevent her success.

In the second part, Augustine proceeds via a series of stages toward complete isolation. Her first thought is to reach Henri by attaining to his spiritual and artistic level. This resolve is duly emphasized by the direct monolog, "Si je ne suis pas poète, se disait-elle, au moins je comprendrai la poésie" (II, 86). In spite of good intentions the narrow background of the young woman is not to be overcome. This attempt at self-betterment degenerates into an illustration of the theme of social and intellectual incompatibility.

Augustine's two attempts to gain support from her former world likewise end in the increased alienation of the young wife. The Guillaumes' conversation is limited to a portrayal of the prejudices of the shopkeeper and his wife.

A sample of the interchange will be sufficient for the discussion:

--Tiens, ne me parle pas de cet homme-là! Il n'a jamais mis le pied dans une église que pour te voir et t'épouser: or, les gens sans religion sont capables de tout. Est-ce que M. Guillaume s'est jamais avisé de me cacher quelque chose... de rester des trois jours sans me dire ouf, et ensuite de babiller comme une pie borgne ainsi que le fait ton mari?

--Ma chère mère, vous jugez trop sévèrement les gens supérieurs: s'ils avaient des idées semblables à celles des autres, ce ne seraient plus des gens de talent.
(II, 98)

At each objection by Mme Guillaume, Augustine gives a reply which shows how far she has moved beyond her family's view of life. Her real call for help and the subsequent answers of the parents is summarized:

--Mais quand Augustine eut l'imprudence de raconter les griefs véritables qu'elle avait à exposer contre son mari, les deux vieillards restèrent muets d'indignation. Le mot de divorce fut bientôt prononcé par madame Guillaume. A ce mot de divorce, l'inactif négociant fut comme réveillé.
(II, 100)

This summary manner is illustrative of the failure of communication between Augustine and the Guillaumes. The avoidance of direct manner is a technical reflection of the failure of dialog. Augustine now realizes that she cannot retrace her steps. She can only go forward and try once more to reach her husband.

Mme de Sommervieux makes one last desperate attempt to win her husband's approval. She confronts Henri's mistress seeking her help. In many ways the Duchesse de Cariglano functions as a substitute parent figure for Augustine. The sophisticate explains the ways of coquetry to the naïve wife:

Mais je gage que vous n'avez jamais rien su refuser à Henri.

--Le moyen, madame, de refuser quelque chose à celui qu'on aime.

--Oh, chère petite niaise, je vous adorerais!... Mais saches donc que plus nous aimons et moins nous devons

laisser apercevoir à un homme, surtout à un mari, l'étendue de notre passion; car c'est celui qui aime le plus qui est tyrannisé, et qui pis est, délaissé tôt ou tard. Celui qui veut régner, doit...

--Comment, madame, faudra-t-il donc dissimuler, calculer, devenir fausse, se faire un caractère artificiel et... pour toujours?... Oh, comment peut-on vivre ainsi?... Est-ce que vous pouvez...

Elle hésita et la duchesse sourit.

--Ma chère, reprit la grande dame d'une voix grave, le bonheur conjugal a été de tout temps une spéculation. C'est une affaire qui demande une attention particulière. Si vous continuez à parler passion quand je vous parle mariage, nous ne nous entendrons bientôt plus. (I, 112-113)

The duchess represents in every respect the antithesis of Augustine's background and natural honesty. Yet this is the artifice that Mme de Sommervieux must master if she is to regain her husband. The author chooses to present the entire conversation between the two women.

The contrast in personalities is given full dramatic portrayal. To know how totally Augustine is to fail as she tries to leave her old naïveté for this realm of artifice and deceit the reader must await the crisis which follows immediately.

In summary the Progressive Failure section of Gloire et malheur portrays the increasing isolation of Augustine. Each of her attempts to communicate with Henri ends in failure. She is unable to retrace her steps to the former security of her parents' world. The long conversation between the young woman and the Duchesse de Carigliano dramatically prepares for Augustine's final effort.

This part of Gloire et malheur presents a perfectly correlated progression in both the form and content. The dialog pattern reinforces the increasing desperation of the young wife as her marriage collapses.

The similarities between the Progressive Failure sections of Gloire et malheur and the other Scènes are easily established. With the possible

exception of Caroline Crochard's story in La Femme vertueuse, each shows a dialog progression which parallels the individual's attempts to resolve the problems in his or her relationship. A brief analysis of each story will be sufficient to illustrate this and other points of comparison.

In La Vendetta, during the preliminary events and the wedding day, Luigi and Ginevra are systematically isolated from the external world. The definitive separation between Ginevra and her mother, symbolized by Ginevra's monolog, "Oh! ma mère, ma mère!" (I, 127), is of major consequence. This monolog represents the daughter's last temptation to return home, and marks the end of direct parental power in the lives of the young people.

The isolation of Luigi and Ginevra continues to be symbolized in the dialogs of the wedding day. Certainly the non sequitur remarks exchanged by the witnesses are illustrative of the lack of communication between the lovers and the outside world. Their comments on grain prices need only be contrasted to those which might have been made on this occasion by parents and family.

The only part of the ceremony which is accorded direct presentation is the preliminary difficulty over the absence of the parents:

--Attendez les familles? dit le maire à l'employé qui lisait promptement l'acte.
 --Le père et la mère protestent! répondit flegmatiquement le secrétaire.
 --Des deux côtés... reprit le maire.
 --L'époux est orphelin.
 --Où sont les témoins, les amis?...
 --Les voici! répondit encore le secrétaire, en montrant les deux hommes immobiles et muets, qui, les bras croisés, ressemblaient à deux statues.
 --Mais s'il y a protestation... dit le maire.
 --Les sommations respectueuses ont été légalement faites... répliqua l'employé, en se levant pour transmettre au fonctionnaire les pièces annexées à l'acte de mariage. (I, 134)

This bureaucratic discussion recalls the discord inherent in the marriage.

True to the pattern established in the preceding section, the lovers are now shown together after this unhappy confrontation with the outside world.

Quand la jeune fille se trouva dans la cour de la mairie et sous le ciel, un soupir s'échappa de son sein. Elle ressemblait à une captive délivrée.

Oh! toute ma vie, toute une vie de soins et d'amour suffira-t-elle pour reconnaître le courage et la tendresse de ma Ginevra!...

A ces mots que des larmes de bonheur accompagnaient, la mariée oublia toutes ses souffrances; car elle avait souffert de se présenter devant le monde, réclamant un bonheur que sa famille refusait de sanctionner.

--Pourquoi les hommes se mettent-ils donc entre nous?... dit-elle avec une naïveté de sentiment qui ravit le pauvre Luigi. (I, 136)

Their two remarks portray first Luigi's commitment to Ginevra and then their united position against the larger social forces against them. Ginevra has recognized and verbalized their plight as they must stand against society.

In the final conversation of the first part Ginevra echoes their economic concerns: "Nous commençons par nous ruiner" (I, 140). In the midst of their happiness the financial theme is still apparent in the dialog.

As in Gloire et malheur, the first happy period of the marriage is reported entirely in narrative manner. There is no direct discourse in this entire section. The author himself accounts for this:

Ils passèrent encore une autre année au sein de l'aisance. Alors l'histoire de leur vie peut se faire en trois mots: ils étaient heureux. Il ne leur arriva donc aucun événement qui mérite d'être rapporté. (I, 146)

Indeed this lack of scenic portrayal is entirely in keeping with the fact that the story is not one of romantic interest. As long as the young

people are happy, the struggle is postponed and dramatic tension is kept at a minimum.

As the influence of the social structure is felt and the couple must fight against it, dialog is once again used to reinforce the drama. Ginevra's monolog when she finds Luigi working at night is the initial occurrence of direct manner in a series which will lead to the Final Crisis: "C'est pour moi, dit-elle, qu'il passe les nuits à écrire." (I, 149). This is the first time the husband and wife have not acted in concert. Luigi is fighting alone so that Ginevra chooses to do likewise until she in turn is discovered. This second use of direct speech reunites the lovers in their struggle against inexorable economic difficulties.

The final remarks of the failure sequence are reflective of bitterness and despair. Hope diminishes and the dialog becomes shorter as Luigi states that he has lost his last political support:

Luigi debout et silencieux n'avait pas le courage de sourire à son fils.

--J'ai couru tout Paris!... disait-il d'une voix sourde; mais je n'y connais personne, et comment oser demander à des indifférens... Hardy, mon pauvre Hardy, le brave maréchal-des-logis, est impliqué dans une conspiration et il a été mis en prison! --D'ailleurs, il m'a prêté tout ce dont il pouvait disposer! Quant à notre propriétaire?... Il ne nous a rien demandé depuis un an...

--Mais nous n'avons besoin de rien... répondit doucement Ginevra en affectant un air calme.

--Chaque jour qui arrive, reprit Luigi avec terreur, amène une difficulté de plus. (I, 154)

The young people have nowhere to turn. They themselves have lost in their efforts as individuals against the overwhelming force of the power structure.

In Les Dangers de l'inconduite the internal placement of the dialog provides for a series of smaller crises which lead to the Final Crisis

immediately following the count's death. An analysis of the content of the dialog will show its thematic importance corresponding to its structural importance. In a procedure analogous to that of La Vendetta, the parent figures exit in the first scenes of this section and will not reenter until the individual destinies of the young people have been fulfilled. Mme de Grandlieu interrupts Derville to establish the count's identity as well as to remind the reader of the new state of affairs marked by Camille's exit at the end of the first part. This is the mother's last statement until the final paragraph of the story. Gobseck exits in the next scene but only after he has predicted the count's death. The prediction is tantamount to a condemnation since the miser's opinion is absolutely reliable. His exit at this point leaves the stage free for the drama of the Progressive Failure.

Derville's initial interview with the countess is the first in a series of failures in communication. He is blocked in his attempt to reach the count as an intermediary between Restaud and Gobseck. The conversation of the lawyer and the countess is essentially complete. By contrast Derville's second interview with Mme de Restaud is almost entirely summarized. Only the most significant part of the interchange is given directly:

--Si je voyais M. le comte, au moins le bien de vos enfans...

--Je serais à votre merci!... dit-elle avec un geste de dégoût. (I, 252)

Madame de Restaud will never willingly concede her power to Derville and thus to Gobseck. This definitive stance of the countess marks a new failure on the part of the lawyer to reach his client. The brevity of the reported dialog corresponds to the blocked communication between the

characters.

The second portion of the Progressive Failure is concerned with the count's attempt to reach the outside world. Just as Derville has been stopped by the countess so too will the husband be thwarted by his wife. Each stage of the failure is suitably punctuated by an appropriate dialog. After a brief interchange between the count and Ernest, establishing the bond between father and son, Restaud makes his first try to reach Derville. His order to the valet is countermanded by Mme de Restaud. The count sends his son, Ernest, on the same errand.

As the tension mounts the dialogs lengthen. The conversation between Madame de Restaud and Ernest is fully reported. This marks the wife's last action against her husband before his death. The violent scene which follows between Restaud and his wife is a pre-crisis scene of high dramatic import. If the count were to grant his wife forgiveness, it would totally revise her position in the value system. The interchange where he denies her mercy is of utmost importance:

--Dieu!... pardon!... repentir!... repéntir!... criait la comtesse en embrassant les pieds humides de son mari; car les sanglots l'empêchaient de parler, et des mots vagues, incohérens sortaient de son gosier brûlant.

--Que disiez-vous donc à Ernest!... Beau repentir!...

A ces mots le moribond renversa la comtesse en agitant le pied.

--Vous me glacez!... dit-il avec une indifférence qui eut quelque chose d'effrayant.

La malheureuse femme tomba évanouie. (I, 261)

As the words of the countess fail so does her attempt to gain forgiveness. She has blocked the count's communication with Derville and at every stage in so doing has hastened her own downfall.

The Progressive Failure section of Le Bal de Sceaux depends for its effect on the extended use of irony. On one level Emilie de Fontaine

seems to be approaching success and marriage as her relationship with Maximilien de Longueville passes from stage to stage. The success is of course only an illusion. Emilie is acting without benefit of parental guidance in this matter. M. de Fontaine does not passively or actively reenter until near the end of the section.

The young girl's first comment to herself upon seeing the handsome stranger is justly rendered as a monolog:

Cette masse d'observations ne coûta guère à Emilie que deux minutes d'attention, pendant laquelle cet homme privilégié fut soumis à une analyse sévère, et après laquelle il devint l'objet d'une silencieuse et secrète admiration. Elle ne se dit pas: --Il faut qu'il soit Pair de France! Mais -- Oh! s'il est noble, et il doit l'être... (I, 333)

She has relinquished her "Pair de France" requirement but will not settle for anything less than nobility.

After the ball Emilie searches in vain for the stranger. Having encountered him by accident, she would not have spoken to him were it not for her uncle. The Count de Kergarouët guesses Emilie's secret and determines to help her:

C'est bien cela! se dit le marin, elle va le suivre comme un vaisseau marchand suit un corsaire dont il a peur. --Puis, quand il ne sera plus là, qu'elle l'aura vu s'éloigner, elle sera au désespoir de ne pas savoir qui elle aime, et d'ignorer si c'est un marquis ou un bourgeois. Vraiment les jeunes têtes devraient toujours avoir une vieille perruque comme moi avec elles?... (I, 340)

This monolog poses the question upon which will hinge his niece's marriage and happiness: Is the young man an aristocrat or not? Each succeeding conversation of this section revolves around this problem.

However there is a secondary complication to the basic question of the prospective suitor's nobility. This new aspect is introduced in the tête-à-tête between Emilie and her uncle:

--Halte-là, ma nièce, dit le comte en arrêtant le cheval d'Emilie par la bride. Je ne vois pas la nécessité de faire des avances à quelque boutiquier trop heureux d'avoir été jeté à terre par une jeune fille ou un vieux marin aussi nobles que nous...

--Pourquoi croyez-vous que ce soit un roturier, mon cher oncle?... Il me semble qu'il a des manières fort distinguées...

--Tout le monde a des manières aujourd'hui, ma nièce...

--Non, mon oncle, tout le monde n'a pas l'air et la tournure que donne l'habitude des salons, et je parierai avec vous volontiers que ce jeune homme est noble. (I, 343)

The Count de Kergarouët is of the old school and is therefore inflexible in his political conservatism. To him, as to Emilie, it is totally incompatible to be an aristocrat and a "boutiquier." In the new order, however, the political and social situation is complicated by mobility and democratic ideas.

The question of liberalism versus conservatism is further developed in Kergarouët's interrogation of the young man the day after their first meeting. The problems of interpreting the ambiguities of the social situation recur in the direct discourse of Longueville's first meeting with Emilie's family:

--Mais, ma chère, on peut être médecin et avoir été à l'école Polytechnique, n'est-ce pas, monsieur?

--Madame, répondit le jeune homme, rien ne s'y oppose.

Tous les yeux se portèrent sur Emilie qui regardait alors avec une sorte de curiosité inquiète le séduisant inconnu. Elle respira plus librement quand elle l'entendit ajouter en souriant:

--Je n'ai pas l'honneur d'être médecin, madame, et j'ai même renoncé à entrer dans le service des Ponts et chaussées afin de conserver toute mon indépendance.

--Et vous avez bien fait, dit le comte. Mais comment pouvez-vous regarder comme un honneur d'être médecin?... ajouta le noble Breton. Ah! mon jeune ami, pour un homme comme vous!...

--M. le comte, je respecte infiniment toutes les professions qui ont un but d'utilité.

--Eh! nous sommes d'accord! --Vous respectez ces professions-là, j'imagine, comme un jeune homme respecte une douairière. (I, 354-355)

Again the count restates his uncompromising, conservative position.

Maximilien does not contradict him nor reply to his last remark. This reticence offers no relief to the family anxious to know the young man's political stance. Nor does the subsequent questioning of Clara Longueville reward Emilie with an answer.

Thus far in the Progressive Failure section Emilie has been left without guidance from M. de Fontaine or any comparable parental authority. The Count Kergarouët has been functioning not as a parent figure but as an intermediary between the young people. His "ultra" views have only served to reinforce Emilie's inability to make the social compromise demanded under the new order.

It is at this point that M. de Fontaine decides to investigate his daughter's suitor. The father's interest at this late stage is too passive and not rapid enough to anticipate the crisis.

The climactic conversation for the young people occurs on the final day of the family's sojourn away from Paris. Emilie's monolog just prior to Maximilien's appearance is instructive:

--D'ailleurs, se dit-elle, un homme de bureau, un financier ou un commerçant n'auraient pas eu le loisir de rester une saison entière à me faire la cour au milieu des champs et des bois, en dispensant son temps aussi libéralement qu'un noble qui a devant lui toute une vie libre de soins. (I, 369)

She continues to view nobility as totally incompatible with earning money. Her main concern is to establish that Longueville is a member of the aristocracy. Of their final conversation Balzac reports directly only that part which revolves around Emilie's abrupt inquiry, "Etes-vous noble?" (I, 372). Any exchange of love declarations or other personal conversation is entirely suppressed. The direct discourse is used only to illus-

trate the thematic problem of Maximilien's social status. When M. Fontaine again questions his daughter she has made up her mind to marry M. de Longueville. Although M. de Fontaine is now ready to reassume an active role in helping his daughter interpret the social problems involved in her choice, he has reentered too late to be effective. The crisis will be precipitated and Emilie's intransigent pride will come into play before he has time to counter her reaction.

The pattern of the Progressive Failure section of Caroline Crochard's story in La Femme vertueuse shows certain modifications which are necessitated by the double nature of the plot. Rather than presenting the actual breakdown of the relationship between Caroline and Eugène, Balzac has chosen to dramatize two episodes from the "family life" of the couple followed by another episode portraying the death of Mme Crochard.

In the first scene Grandville arrives and immediately announces that he must leave:

--Et elle lui sauta au cou par un mouvement aussi naïf que voluptueux.
 --Allons, petite folle, il faut que je parte...
 --Méchant.
 --Oh, Caroline, il faut que je rentre m'habiller, il y a loin d'ici au Marais, et j'ai encore quelques affaires... (II, 178-179)

The dialogs make it apparent that the happiness of Grandville's second family, if not illusory, is at least ambivalent. The social factors condemning this "ménage" introduce a note of discord.

--Monsieur, reprit Caroline en l'interrompant, prenez garde à ce que vous dites-là! Ma mère m'a avertie que les hommes commencent à ne plus nous aimer quand ils parlent de nous quitter pour leurs affaires!... (II, 179)

Caroline is only too aware that she is sharing her lover not just with his business life but also with another life which he cannot renounce.

Her desire to deny this other reality is reflected in the dialog as she adopts a name suitable to her new life and status:

Oh! que j'aime cette jolie terre de Bellefeuille... moins pour ce qu'elle est, que parce que c'est toi qui me l'as donnée!... Mais dis-moi, mon Eugène, je voudrais m'appeler Caroline de Bellefeuille. Cela se peut-il? Tu dois savoir ça?...

Eugène fit une petite moue d'affirmation qui lui était suggérée par sa haine pour le nom de Crochard. Alors Caroline sauta légèrement et frappa en signe de joie ses mains l'une contre l'autre.

--Il me semble, s'écria-t-elle, que je t'appartiendrai bien mieux. Ordinairement une fille renonce à son nom et prend celui de son mari...

Une idée importune qu'elle chassa aussitôt la fit rougir; puis prenant Eugène par la main, elle le mena devant un piano ouvert. (II, 180-181)

Unfortunately the name and position it entails are make-believe. The difficulties inherent in the relationship are emphasized by this fantasy solution.

In the second episode of the section the conversations again show the mixture of happiness and sadness characteristic of this second "family." The children are introduced and Grandville bestows a gift on each of them. The father in his own words accepts his parental responsibility. Once more the happiness of the occasion is tarnished by the necessity of Grandville's departure. The dialog throughout this section illustrates the bitter-sweetness of the relationship.

Characteristically, the parent who has contributed to the establishment of the failure situation reenters the story at this point. The events surrounding the death of Mme Crochard provide the structural link between the Caroline Crochard and Angélique Bontems segments of the plot. The mother's guilt feelings over her part in the "ménage" lead her to make the confession having as its direct result the Final Crisis of the story.

This confession reveals Eugène's name to the priest. The placement of this episode gives it strong emphasis in keeping with its thematic importance. In a reentrance typical of the stories, the parent shows second-thoughts and remorse attendant upon the original error. It is, however, too late to change the course of events.

It is in Mme Crochard's last remarks to Caroline that the content of her confession is given:

La mère fit un signe indistinct, mais que l'oeil pénétrant de Caroline devina, et elle se tut pour la laisser parler.

Elles m'ont amené un prêtre, soi-disant pour me confesser. --La souffrance obligea madame Crochard à faire une pause.

--Prends garde à toi, Caroline!... lui cria péniblement la vieille comparse par un dernier effort. Il est venu un prêtre qui m'a arraché le nom de ton bienfaiteur...

--Et qui a pu te le dire, ma pauvre mère? La vieille expira en essayant de prendre un air malicieux. (II, 201)

The mother's warning to her daughter precipitates the Final Crisis common to both parts of the story.

The Progressive Failure section of the Angélique Bontems story in La Femme vertueuse shows the incompatibilities inherent in Grandville's marriage. There are three major dialog scenes, each placed at the end of an internal subdivision for emphasis. The two minor occurrences of speech of the first subdivision involve a single and a double remark. The dramatic multiple-speech conversations occur at the end of the second, third and fourth subdivisions. They form the climactic series leading to the Final Crisis.

The early speeches depict the attempts by Grandville to ignore or circumvent the problems of his marriage choice. However, it is not until the argument over the ball that he fully comprehends Angélique's

religious prudery:

--Vous n'avez pas dansé?... demanda Grandville.
 --Je ne danserai jamais!... répliqua-t-elle.
 --Si je vous disais que vous devez danser?... reprit vivement le magistrat, et suivre les modes, porter des fleurs dans vos cheveux, vous faire faire des parures, mettre des diamans... Songez donc, ma belle, que les gens riches, et nous les sommes, sont obligés d'entretenir le luxe dans un état. --Il vaut mieux faire prospérer les manufactures que de répandre son argent en aumônes par des mains étrangères...

La discussion devint très-aigre. Madame Grandville mit, dans ses réponses toujours douces et prononcées d'un même son de voix aussi clair que celui d'une sonnette d'église, un entêtement qui annonçait une influence sacerdotale. (II, 241)

They fail to resolve their differences. Even the letter and advice of the Pope which serve as a sort of epilogue to the main argument are ineffectual. The narrow religiosity of Angélique's background will destroy her marriage. The liberal attitudes of the count can never be reconciled to the cold, stringent precepts that have been instilled in his young wife. From this point on the two lead separate lives.

The isolation of the pair, one from the other, is demonstrated in the interesting dialog technique used to conclude the third subdivision:

Sur les huit heures du matin, une femme de chambre, qui ressemblait assez à une religieuse, venait sonner à l'appartement du comte de Grandville. Introduite dans le salon qui précédait le cabinet du magistrat, elle redisait au valet de chambre et toujours du même ton, le message de la veille.

--Madame fait demander à M. le comte s'il a bien passé la nuit, et s'il lui fera le plaisir de déjeuner avec elle.

Monsieur, répondait le valet-de-chambre, après avoir été parler à son maître, présente ses hommages à madame la comtesse, et la prie d'agréer ses excuses. Une affaire importante l'oblige à se rendre au Palais.

Un instant après, la femme-de-chambre se présentait de nouveau et demandait de la part de Madame si elle aurait le bonheur de voir M. le comte avant son départ.

--Il est parti! répondait le valet, tandis que parfois le cabriolet était encore dans la cour.

Ce dialogue par ambassadeur, devint un cérémonial quotidien. (II, 254-255)

They no longer bother to speak to one another relying instead on the "dialogue par ambassadeur." This technique represents the ultimate breakdown in their communication while at the same time providing the dramatic emphasis of direct discourse in this strategic location.

The parent figure (this time in the person of the priest) reenters the story late in the fourth subdivision. The priest's growing ascendancy over Angélique has become increasingly apparent but it is not until the end of the failure sequence that he actually is portrayed in direct speech. Here he discloses to Mme de Grandville the existence of her husband's second family:

--Parlez, M. Fontanon!...
 --Depuis sept ans, M. de Grandville commet le péché d'adultère avec une concubine.
 --Oh ciel!
 --Il en a deux enfans. Il a dissipé pour ce ménage adultérin plus de cinq cent mille francs qui devaient appartenir à sa famille légitime.
 --Il faudrait que je le visse de mes propres yeux!
 ...dit la comtesse.
 --Gardez-vous-en bien! s'écria l'abbé, vous devez pardonner, ma fille; attendre dans la prière, que Dieu éclaire votre époux; à moins d'employer, contre lui, les moyens que vous offrent les lois humaines...
 (II, 261)

The destructive power of Angélique's religiosity reaches its peak as she determines to confirm the priest's story and confront her husband in his guilt.

The Progressive Failure section of La Paix du ménage shows the characteristic exit of the parent or parent figure. Mme de Marigny departs in the first scene, leaving the stage free for the fulfillment of each character's destiny. Mme de Marigny's look to her niece interpreted by the direct remark, "Le voici, venge-toi" (II, 356), serves as a last indicator of the values introduced into the story by the parent

figure. Although she will not appear henceforth, her influence has been definitive and the characters will play out their parts in its shadow.

In his vanity and disdain Martial de la Roche-Hugon plunges ahead in his attempts to conquer Mme de Soulanges. The Progressive Failure section is an ironic presentation of the baron's defeat disguised until the very end as a singular success. His first apparent victory is gained when Mme de Soulanges grants him the honor of a dance:

--Eh bien, madame, n'est-ce pas une témérité de ma part que de me proposer pour être votre partner à la première contredanse.

Une confusion naïve rougit les joues blanches de la comtesse. On eût dit des gouttes d'un vin généreux, versées dans une eau limpide.

--Mais, monsieur...j'ai déjà refusé un danseur... un militaire...

--Serait-ce ce grand colonel de cavalerie que vous voyez là-bas?

--Précisément.

--Eh c'est mon ami, ne craignez rien. M'accordez-vous la faveur que j'ose espérer!...

--Oui, Monsieur... (II, 359)

He is so certain of victory that the loss of Mme de Vaudremont's favor is minimal by comparison:

Quand les lois nouvelles de la Trénis amenèrent Martial devant le colonel:

--J'ai gagné ton cheval!... lui dit-il en riant.

--Oui, mais tu as perdu quatre-vingt mille livres de rente, lui répliqua le colonel en lui montrant la figure sévère de madame de Vaudremont.

--Et qu'est-ce que cela me fait, répondit Martial avec un petit geste mutin, madame de Soulanges vaut des millions!... (II, 362)

The progression towards Martial's downfall is mirrored in the pilgrimage of the young couple through the various rooms. The final scene of the series takes place at the end of this tour in a magnificent gallery. The conversation between the baron and Mme de Soulanges shows how thoroughly he has been duped:

--Voilà un bien beau diamant!... s'écria-t-elle doucement et avec la naïve expression d'une fille qui laisse voir tous les chatouillemens d'une première tentation.

Martial ému de la caresse involontaire, mais enivrante que la comtesse lui avait faite en dégageant le brillant, la regarda avec des yeux aussi étincelans que la bague.

--Portez-la, lui dit-il, en souvenir de cette heure céleste et pour l'amour de...

Elle le contemplait avec tant d'extase qu'il n'acheva pas, il lui baissa la main.

--Vous me la donnez?... dit-elle, avec un air d'étonnement.

--Je voudrais vous offrir le monde entier!...

--Vous ne plaisantez pas?... reprit-elle d'une voix altérée par une satisfaction trop vive.

--N'acceptez-vous que mon diamant?...

--Mais vous ne me le reprendrez jamais? demanda-t-elle.

--Jamais!...

--Elle mit la bague a son doigt.

Martial, comptant sur un prochain bonheur, fit un mouvement; mais la comtesse se leva tout-à-coup, et dit d'une voix claire qui n'accusait aucune émotion:

--Monsieur, j'accepte ce diamant avec d'autant moins de scrupule qu'il m'appartient.

Le maître des requêtes interdit resta immobile, la bouche béeante. (II, 365-366)

The colonel and Mme de Vaudremont provide the final ironic commentary:

En effet, le rire de madame de Soulages avait trouvé un écho dans le boudoir, et le jeune fat venait d'apercevoir, entre deux arbustes, le colonel et madame de Vaudremont, qui riaient de tout coeur.

--Veux-tu mon cheval pour courir après cette malicieuse personne?... lui dit le colonel.

Le baron se mit à rire, car c'était le parti le plus prudent qu'il eût à prendre. (II, 367-368)

Martial does not utter a word after he comprehends his position.

His failure is represented by the silence which follows it.

CHAPTER VIII THE FINAL CRISIS

The Final Crisis of each story is composed of one or more vivid scenes. Only a short period of time elapses during the Final Crisis. The rapidity of the action is paralleled by a condensation of the narrative. With the exception of Le Bal de Sceaux this section is never accorded more than ten pages.

The preparation for the climax has been carefully developed throughout the preceding Progressive Failure. The similarity between the scenes of this section and those of the theater is striking. The dialogs of the crisis portray the drama of the young people's final struggle. There are scenes of death, violent confrontations and irrevocable arguments. Ginevra and her son die, Gobseck discovers the countess in a frightful deathbed scene, Mme de Grandville finds her husband with Caroline Crochard, Henri de Sommervieux destroys his wife's portrait. Less violent perhaps, but none the less climactic, are Emilie's biting remarks and the Comte de Soulanges' discovery of the recovered diamond.

The spoken words which accompany these actions, although brief, have great force. As the last confrontation between the young people takes place, the value system exercises its power over them. No effort of the individual character will alter the judgement. The end of this section marks the end of verbal communication between the young people.

The dialog in the Final Crisis of Gloire et malheur is abbreviated

and dramatic. Augustine's definitive failure occurs quickly with the tension building up to Henri's violent outburst at the end. The argument reveals the depth of Augustine's isolation. Her husband is totally insensitive to her feelings:

--Où avez-vous trouvé ce tableau?...
 --La duchesse de Carigliano me l'a rendu...
 --Vous le lui avez demandé?...
 --Je ne savais pas qu'il fût chez elle...
 La douceur, ou plutôt la mélodie enchanteresse de la voix de cet ange eût attendri des Cannibales; mais non pas un Parisien en proie aux tortures de la vanité blessée.
 --Cela est digne d'elle!... s'écria l'artiste d'une voix tonnante. Je me vengerai!... dit-il en se promenant à grands pas: elle en mourra de honte; je la peindrai! Oui, je ferai Messaline sortant du palais de Claude, à la nuit, déguisée!...
 --Henri!... dit une voix mourante.
 --Je la tuerai...
 --Henri!...
 --Elle aime ce petit colonel de cavalerie, parce qu'il monte bien à cheval...
 --Henri!
 --Eh! laissez-moi! dit le peintre à sa femme avec un son de voix qui ressemblait presque à un rugissement.
 (II, 119-120)

Henri's only concern is his wounded vanity. As her ability to speak breaks down, Augustine is able only to repeat her husband's name three times. This ineffectual repetition is symbolic of the wife's defeat.

The repetition of a one-word entreaty just observed in Gloire et malheur is also used in the Final Crisis of Les Dangers de l'inconduite. The Comtesse de Restaud utters a single word, twice repeated, in her confrontation with Gobseck:

Après une pause, le vieillard me dit d'un ton calme:
 --Est-ce que vous voudriez faire croire à madame la comtesse, que je ne suis pas légitimement propriétaire des biens que m'a vendus M. le comte? Mais cette maison m'appartient même depuis une heure!...
 Un coup de massue appliqué soudain sur ma tête, m'aurait causé moins de douleur et de surprise.
 La comtesse remarqua mon effroi et le regard d'indignation que je jetai sur l'usurier.
 --Monsieur, lui dit-elle, Monsieur?...

Elle ne trouva pas d'autres paroles.
 --Vous avez un fidéi-commis?... lui demandai-je.
 --Possible.
 --Abuseriez-vous donc du crime commis par madame?
 --Juste.
 Je sortis, laissant la comtesse assise auprès du lit de son mari, et pleurant à chaudes larmes. (I, 266)

Mme de Restaud's weakness is portrayed as a failure of speech.

In the Final Crisis of La Vendetta Luigi makes two attempts to obtain help from the outside world. First he offers himself as a conscript for money. This is the only time since the parting with the marriage witnesses that either of the young people speak directly to someone else. The effort, however, is too late. Luigi returns home to find his son dead and his wife dying. His second desperate attempt to get help from others comes as he appeals to his landlord:

Luigi prit sa femme dans ses bras en lui laissant son enfant qu'elle serrait avec une force incompréhensible; puis, l'ayant posée sur le lit, il sortit pour appeler au secours.

--Oh! mon Dieu! dit-il à son propriétaire qu'il rencontra sur l'escalier, j'ai de l'or et mon enfant est mort de faim.
 --Sa mère se meurt et j'étoffe... Aidez-nous... (I, 158)

Finally Luigi and Ginevra are left alone for the last time in the story. Ginevra's dying thought is of her father:

Luigi avait jeté son or sur le plancher, et s'était agenouillé au chevet du lit où gisait Ginevra.
 --Mon père, s'écriait-elle dans son délire, prenez soin de mon fils et de Luigi... (I, 158)

The parental influence over the fate of the young people is reiterated in this final conversation. Ginevra forgives her father although he has been directly responsible for her unhappiness and death.

The would-be help from outside is just as powerless as have been Luigi's and Ginevra's individual efforts. This impotency is reflected in the silence which ends the Final Crisis:

Deux médecins, des prêtres, des voisins, entrèrent en ce moment apportant tout ce qui était nécessaire pour sauver les deux époux et calmer leur désespoir.

Ils firent beaucoup de bruit d'abord; mais quand ils furent tous entrés, un affreux silence régna. (I, 160)

Le Bal de Sceaux contains a more extended Final Crisis than the other Scènes. There are three major conversations, each one of which is characterized by an expression of Emilie de Fontaine's intransigence. Her pride forbids any continuance of her relationship with Maximilien Longueville. This intransigent pride is invoked three times as Emilie, by her own remarks, makes any reconciliation impossible.

In her initial rejection of her shopkeeping suitor she reacts in the only way open to her principles:

--Vous me pardonnerez, j'espère, mademoiselle, dit-il en se retournant vers Emilie. Vous aurez la bonté d'excuser la tyrannie qu'exercent les affaires.

--Mais il me semble, mon cher, que cela m'est fort indifférent!... répondit mademoiselle de Fontaine en le regardant avec une assurance et un air d'insouciance moqueuse qui pouvaient faire croire qu'elle le voyait pour la première fois.

--Parlez-vous sérieusement? demanda Maximilien d'une voix altérée. (I, 381)

This brief conversation concludes the first part of the Final Crisis. The second part is concluded in a similar manner with Emilie displaying her prejudice in epigrammatic style. Even after Maximilien's brother explains the social, political, financial, and romantic motives behind the young man's actions, Emilie replies:

--Est-ce que vous avez pu, sans quelque peine, voir monsieur votre frère vendre des mousselines et des calicots?... demanda Emilie. (I, 389)

The shock and affront of seeing Maximilien in the ignoble role of tradesman is not to be overcome by explanation.

Emilie's final verbal stab is directed at M. Longueville himself:

--Vous êtes plus passionnées que les Françaises, dit Maximilien dont le regard enflammé tomba sur Emilie. Elles sont toute vanité.

--Oh, monsieur, reprit la jeune fille avec vivacité, cela est fort mal de calomnier sa patrie. Le dévouement est de tous les pays.

--Croyez-vous, mademoiselle, reprit l'Italienne avec un sourire sardonique, qu'une Parisienne soit capable de suivre partout celui qu'elle aimeraït?

--Ah! entendons-nous, madame! On va dans un désert y habiter une tente, mais aller s'asseoir dans un comptoir?...

Elle acheva sa pensée en laissant échapper un geste de dégoût. (I, 392)

Maximilien takes his leave after this insult marking the end of their relationship.

The resolution of the separate plot lines of La Femme vertueuse is accomplished in the Final Crisis section which serves both stories. The last conversation between Grandville and his wife emphasizes their irrevocable disagreement. The husband clearly states the causes that drove him to Caroline but Mme de Grandville cannot see or understand his point of view:

--Oh mon Dieu! s'écria-t-elle en pleurant, tu l'entends... Était-il digne des prières et des austérités au milieu desquelles je me suis consumée pour racheter ses fautes et les miennes!... A quoi sert la vertu?

--A gagner le ciel, ma chère! On ne peut être à la fois l'épouse d'un homme et celle de Jésus-Christ; il y aurait bigamie; et, il faut savoir opter entre un mari et un couvent. Vous avez dépouillé votre âme, au profit de l'avenir, de tout l'amour, de tout le dévouement que Dieu y avait mis pour moi, et vous n'avez gardé au monde que des sentimens de haine...

--Je ne vous ai donc point aimé?... demanda-t-elle.

--Non, madame. (II, 267)

The argument becomes a long dramatic statement of incompatibility.

At the end Grandville poses a last question to his wife. Her silent reply reflects the ultimate failure of the marriage:

--Voulez-vous porter ce soir une robe à la grecque et venir à l'Opéra?

--A cette demande, la comtesse frissonna involontairement. (II, 272)

The Final Crisis of La Paix du ménage follows exactly the pattern of the analogous section of Gloire et malheur. The last conversation between M. and Mme de Soulanges portrays the success assured to the wife within the value system:

Soulanges, transporté, et d'autant plus ivre de bonheur et d'amour, que cette scène succédait aux tourments qu'il avait ressentis pendant le bal, saisit la main de sa femme et la baissa par reconnaissance; car il y a quelquefois de la reconnaissance dans l'amour.

--Hortense, qu'as-tu donc au doigt qui m'a fait tant de mal aux lèvres? demanda-t-il en riant.

--C'est mon diamant, que tu disais perdu, et que j'ai retrouvé ce soir dans un tiroir de ma toilette. (II, 372-373)

The ploy, identical to the one used by Augustine, has a happy outcome this time. Mme de Soulanges has acted in harmony with the requirements for success. Augustine, on the other hand was the victim of misjudgement and error.

Thus in the Final Crisis of each Scène the last attempt is made by the young people to overcome the judgement of the moral value system implicit in the stories. The brief, vivid dialogs reflect the force of the conflict. The helplessness of the individual in controlling his or her fate is symbolized by the failure of the final verbal communication.

CHAPTER IX
THE CONCLUDING SECTION TO THE 1830 SCENES

The Concluding Section to each of the 1830 Scènes is short, comprised of approximately ten pages in La Femme vertueuse and of considerably fewer pages in the other stories. The structure of this section varies somewhat among the Scènes but generally contains the same elements. Where necessary, a summary of events following the Final Crisis is included. Except in Le Bal de Sceaux and La Paix du ménage there is a brief but important dialog between the parent and young person. Each story except La Paix du ménage ends with a short direct speech. It is in this final direct remark that Balzac captures the essence of each Scène. This comment may be made by a participant in the action, by a detached observer or by someone totally unaware of the true import of his words, but always the quotation reminds the reader of the moral in each story of failure.

The Concluding Section of Gloire et malheur is characteristic in all respects. Augustine returns to her parents following the Final Crisis. The conversation between mother and daughter depicts the futility of speech:

Augustine, que la douleur rendait presque insensible, montra ces débris par un geste empreint de désespoir.

--Et voilà peut-être une grande perte!... s'écria la vieille régente du Chat-qui-pelote. Il était ressemblant, c'est vrai. Mais j'ai appris qu'il y a sur le boulevard un homme qui fait des portraits charmants pour cinquante écus!...

--Ah! ma mère!...

--Pauvre petite! tu as bien raison, répondit madame Guillaume, abusée par le regard de sa fille. Va, mon enfant, l'on n'est jamais si tendrement aimée que par sa mère... Viens, ma mignonne? Je devine tout; mais viens me dire tes chagrins? Je te consolerai. Ne t'ai-je pas déjà dit que cet homme-là était un fou?... Ta femme de chambre m'a déjà conté de belles choses; mais c'est donc un monstre?

Augustine mit un doigt sur ses lèvres pâlies, comme pour implorer de sa mère un moment de silence. (II, 121-122)

Augustine, who is incapable of uttering anything but an unfinished appeal to her mother, motions Mme Guillaume to silence. In a perfect correlation between theme and technique, the abandonment of direct manner corresponds to the final isolation of Augustine.

The Concluding Section of Gloire et malheur is also characteristic in its epigrammatic ending:

Une inscription, gravée sur un marbre tumulaire du cimetière Montmartre, indiquait que madame de Sommervieux était morte à vingt-sept ans; et un poète, ami de cette céleste créature, voyait, dans les simples lignes de cette épitaphe, la dernière scène d'un drame.

Chaque année, au jour solennel du deux novembre, il ne passait jamais devant ce jeune cippe sans se demander s'il ne fallait pas des femmes plus fortes qu'Augustine pour les puissantes étreintes du génie.

--Les fleurs humbles et modestes, écloses dans les vallées, meurent peut-être, se disait-il, quand elles sont transplantées trop près des cieux, aux régions où se forment les orages, où le soleil est brûlant. (II, 122-123)

A poet and friend meditates on the reasons for Augustine's death. The epitaph stresses her inability to live in the aristocratic, artistic world of Henri de Sommervieux. The entire lesson of the story is summarized and illustrated in this concluding quotation.

The Concluding Sections to La Vendetta, Les Dangers de l'inconduite and La Femme vertueuse are similar to that of Gloire et malheur. In La Vendetta the brief narrative brings the reader up-to-date on the

Piombos' life since Ginevra's marriage. Bartholoméo at last forgives his daughter:

Tout-à-coup un soupir sortit de la poitrine du vieillard. Sa femme le regarda, il était abattu. Alors elle osa parler de sa fille pour la seconde fois depuis trois ans.

--Si Ginevra avait froid!... s'écria-t-elle doucement.

Piombo tressaillit.

--Elle a peut-être faim!... dit-elle en continuant.

Le Corse laissa échapper une larme.

--Je sais, reprit vivement la mère avec l'accent du désespoir, qu'elle a un enfant et qu'elle ne peut pas le nourrir, parce que son lait s'est tari.

--Qu'elle vienne! qu'elle vienne! s'écria Piombo. Oh! mon enfant cheri! Mon enfant, tu as vaincu! Ginevra!... La mère se leva comme pour aller chercher sa fille.

(I, 163-164)

The father's reversal is too late to change the punishment. Luigi enters immediately bringing news of Ginevra's death:

En ce moment la porte s'ouvrit avec fracas; et un homme, dont le visage n'avait plus rien d'humain, surgit tout-à-coup devant eux.

--Nos deux familles devaient s'exterminer l'une par l'autre, cria-t-il. --Morte! morte!... tout...

Puis, posant sur une table la longue chevelure noire de Ginevra:

--Voilà tout ce qui reste d'elle!... (I, 164)

Bartholoméo has no time to reply to the young man's outburst. Luigi dies and the parents are left alone to contemplate their failure. As he realizes the depth of the tragedy he has caused, Bartholoméo pronounces the final words of the story:

--Rien! dit-il d'une voix sourde en contemplant les cheveux. --Plus rien!... Et seul!... (I, 165)

The ending owes its effect to the father's anguished exclamations.

Bartholoméo's despair in the face of the terrible punishment adds the final note of pathos to the story.

The Concluding Section of Les Dangers de l'inconduite contains

the actions both of Gobseck as authority and parent figure and of Madame de Grandlieu in her parental role. Derville's first encounter with Gobseck following a summary of the latter's new social status shows that the miser has consciously assumed the parental role vis-à-vis Ernest de Restaud:

--Mais, repris-je, ne devriez-vous pas aider...
 --Aider Ernest!... s'écria Gobseck. Non, non, il faut qu'il s'épure et se forme dans l'infortune... Le malheur est notre plus grand maître. Il manquera toujours quelque chose à la bonté de celui qui n'a pas connu la peine...
 Je le quittai désespéré. (I, 267-268)

Gobseck intends Ernest to be hardened to society's exigencies in a way his father was not.

In the follow-up to this conversation Gobseck explains his motives and the reasons underlying his kindness to Derville and to the young count:

--Pourquoi vous êtes-vous donc tant intéressé à moi et à Ernest? lui dis-je hier.
 --Parce que vous et son père êtes les seuls hommes qui se soient jamais fiés à moi. (I, 269)

Ernest and the lawyer are in the unique position of being on the "right side" within the value structure of the story. This short dialog not only recalls this fact but also offers an explanation for its being.

Madame de Grandlieu reenters as an active participant to stress her still-to-be-fulfilled role in guiding her daughter:

--Eh bien, dit la vicomtesse, nous ferons nommer Gobseck baron et nous verrons!...
 --C'est tout vu! s'écria le vieux marquis en interrompant sa soeur pour faire croire qu'il n'avait pas dormi, et qu'il était au fait de l'histoire. C'est tout vu!... (I, 269)

The mother has postponed her decision. It will be based on her

interpretation of the soundness of Ernest's claims to a suitable and stable position thanks to his benefactor, Gobseck.

The marquis' comment holds meaning of which he is totally unaware. For the reader it is reminiscent of the fate of the Restauds and of the happier outcome for Derville and Fanny Malvaut. Both success and defeat of a young couple has been portrayed in this Scène.

The Concluding Section of La Femme vertueuse consists of two conversations. In the first the doctor ironically relates the failure of Eugène de Grandville's liaison with Caroline Crochard:

Eh bien! cette malheureuse femme lui a sacrifié une très-belle existence, un homme dont elle était adorée, dont elle avait des enfans... Mais qu'avez-vous, M. le comte?...

--Rien! --continuez... (II, 280)

The abandonment is the count's punishment for having disregarded the social requirements of marriage.

Grandville's last remarks to his son show the father to be fully aware of the forces which have caused his unhappiness:

--Eugène, mon bon enfant, viens m'embrasser; car nous nous voyons pour la dernière fois... demain, je pars pour l'Italie. Florence sera le lieu de ma résidence, et je ne le quitterai pas. Si un père ne doit pas compte de sa vie à ses enfans, il doit leur léguer l'expérience que lui a vendue le sort; car c'est une partie de leur héritage.

Quand tu te marieras.. A ce mot le comte laissa échapper un frissonnement involontaire; --n'accomplis pas légèrement cet acte... le plus important de tous ceux auxquels nous oblige la société. Souviens-toi d'étudier long-temps le caractère de celle avec laquelle tu dois t'associer. Le défaut d'union entre les âmes de deux époux, par quelque cause qu'il soit produit, amène d'effroyables malheurs, et nous sommes, tôt ou tard, punis de n'avoir pas obéi aux lois sociales.

Je t'écrirai de Florence à ce sujet, un père ne doit pas rougir devant son fils... Adieu. (II, 287)

Grandville will use his own life as an example to his son and guide him through the intricacies of a value system difficult to interpret.

Le Bal de Sceaux and La Paix du ménage show variations on the pattern of the Concluding Section followed by the other stories. This final section of Le Bal de Sceaux contains no direct speech other than the remark by the Bishop. The absence of dialog is a reflection of the fact that the young people's failure is already completed. Balzac does not dramatize the account of Emilie's marriage to her aged uncle. Thus this addition to the plot does not distract from the problem of Emilie's relationship with Maximilien de Longueville.

The single incidence of direct discourse is remarkable:

Tournant alors les yeux sur l'amiral qui, selon son expression familière, paraissait devoir tenir encore long-temps sur son bord, elle jeta un regard de résignation douloureuse sur cette tête grise. Elle revit en un coup-d'oeil les erreurs de son enfance pour les condamner, soupira, maudit les lingères, et M. de Persépolis lui dit en ce moment avec une certaine grâce épiscopale:

--Ma belle dame, puisque vous avez écarté le roi de coeur, j'ai gagné; mais ne regrettiez pas votre argent, je le donnerai à mes petits séminaires. (I, 398-399)

In a salon one evening, years after her marriage to her uncle (a peer), as Emilie is playing cards, Maximilien enters (now also a peer). Reflecting on her mistaken choice of husband, the wife glances from the handsome young man to the aged count. In her distraction she makes an error in discarding. Emilie has lost both "games." She has rejected Maximilien who would have fulfilled her every requirement for a husband and she has wrongly discarded the king of hearts. The Bishop of course is ignorant of the background and unaware of the real irony of his comment.

The Concluding Section of La Paix du ménage is very abbreviated if it can be said to exist at all. This section consists of a brief paragraph:

Le comte admirait tant d'indulgence; et le lendemain matin, madame de Soulanges avait pu replacer, sous le diamant reconquis, de nouveaux cheveux, qui ne devaient plus voyager comme ceux qu'elle avait jetés la veille.
(II, 373)

There are two aspects in which La Paix du ménage differs from the other stories. First, the parent figure does not return again either at the end of the Progressive Failure or in the Concluding Section. Second, there is no final speech or any other type of direct discourse in this brief ending. Neither of these aspects is surprising since La Paix du ménage ends with the resolution of the problems underlying the Soulanges' marriage. The social, parental and young person relationships in this story are in complete accord. There is no need for a reentry of the parent to demonstrate his or her weakness in dialogue nor is there a need to emphasize the failure by final speech.

CHAPTER X CONCLUSION

Balzac's 1830 edition of the Scènes de la vie privée occupies a unique position in the evolution of La Comédie humaine. Critical studies have generally failed to stress the literary value of this first collection of stories. In the only study devoted to the original version of the stories, J. Haas has concluded that in 1830 Balzac was not in command of the aesthetic principles later apparent in his works (See above, pp. 2 & 3). My analysis, however, indicates that even in these first six Scènes, Balzac has in fact blended mastery of technique with depth of sociological and psychological understanding to shape dramas from relatively simple moral tales.

The effective presentation is due in large part to the use of direct discourse to create the internal structure of the Scènes. The placement within the narrative, length and number of speeches, completeness or abbreviation of the direct exchanges, silence or total omission of dialog, setting of the conversations in the time reference frame, use of monolog, and choice of interlocutors are formal aspects of direct discourse which Balzac utilizes. At its best the result is a highly dramatic work where the conversations and remarks, perfectly timed, contribute a vivid scenic portrayal to the development.

Each of the Scènes conforms, in its overall organization as well as in the detail of the subdivisions, to the structure as I have described

it. The variations from this pattern are noteworthy. La Paix du ménage and La Vendetta which show significant deviations in one or more subdivisions also seem to be the least satisfactory works. Obvious reasons for this can be cited. La Vendetta is melodramatic and exaggerated while La Paix du ménage is superficial and episodic. In addition I might comment on certain weaknesses revealed by my comparative analysis. La Vendetta has a more extended Preparation section than any of the other stories. The conversations between Ginevra, Luigi and M. Servin perhaps distract from the larger drama. La Paix du ménage shows anomalies in its Introductory and Concluding Sections. Also the intensity of the crises is anticipated by the length and vividness of other less important scenes.

Les Dangers de l'inconduite combines the structural pattern of the Scènes with the modifications due to the use of the frame story. The frame conversations reinforce the basic structure by interrupting Derville's narrative at appropriate dividing points.

La Femme vertueuse differs in its portrayal of two equally important stories. Balzac has achieved an effective presentation by repeating part of the pattern for each plot line.

Of the six Scènes the two which show the fewest exceptions throughout the structural outline are Gloire et malheur and Le Bal de Sceaux. These two Scènes are uncomplicated in their composition and are impressive in their effect. The dramatic impact of these stories is due in large part to a finely balanced use of direct discourse within the subdivisions.

The dramatic pattern of the Scènes is certainly an important consideration per se but it is in its interaction with the theme that it becomes most significant. My discussion of the content of the stories

establishes a thematic unity extending throughout the six Scènes. Within the framework of this unity one is impressed by the variety and profound analysis Balzac has achieved. To incorporate his many observations into the thematic construct, he relies on the use of comparison and contrast.

Certainly there are many contrasts within the individual stories. The Comtesse de Restaud is compared to the modest and virtuous Fanny Malvaut. Derville is as straightforward as the Vicomte is devious and unprincipled. In Gloire et malheur the Virginie-Joseph Lebas marriage offers an implicit commentary on Augustine's situation. The characters of Virginie and Augustine and of Joseph Lebas and Henri de Sommervieux are studies in opposites. In La Paix du ménage Martial de la Roche-Hugon's weaknesses are the colonel's strengths. But the most striking contrast occurs in La Femme vertueuse. Angélique Bontems' cold religiosity is a deliberate antithesis to Caroline Crochard's liberal attitude and inconstancy.

If the interest of the 1830 Scènes were entirely dependent on each story considered in isolation, the accomplishment would be praiseworthy for a young author. However if the collection is viewed in its entirety as a unit and the study of comparisons and contrasts is extended across the lines of the individual Scènes, an added dimension in Balzac's analysis becomes apparent. In La Vendetta the father uses his control of Ginevra's fortune to punish his daughter. In the following Scène the Comte de Restaud takes desperate steps to preserve his son's inheritance. In the same story Mme de Grandlieu intervenes to guide Camille in her marriage whereas in the third Scène the Comte de Fontaine allows his daughter too much freedom in this important choice. Emilie would have

had all the advantages in her relationship with Maximilien which Augustine Guillaume lacks in her marriage to Henri. Instead of achieving perfect happiness, however, Emilie is forced to compromise. Her life with the Comte de Kergarouët, in its realization of all her superficial desires, is small consolation for her lost love. Also the result of a compromise, the marriage between Virginie and Joseph Lebas offers obvious similarities to that of Emilie de Fontaine to her uncle.

Between Gloire et malheur and La Femme vertueuse there is a definite comparison drawn in the characters of Augustine Guillaume and Angélique Bontems. Each receives an education based on strict religious principles; both are called upon to broaden their lives and break with their past training. Neither is successful in this respect. However Augustine recognizes her shortcomings and tries to change. Angélique on the other hand remains blind to her faults and self-righteous in her indignation. Unlike Augustine she makes no attempt to win back her husband. Nor will Angélique forgive Eugène de Grandville as Mme de Soulanges apparently forgives her husband. The happy outcome of La Paix du ménage depends on a final mutual understanding between the Comte and Comtesse de Soulanges. This contrasts with the two preceding Scènes as well as with Les Dangers de l'inconduite in which adultery leads to irrevocable separation between husband and wife. Thus each individual Scène interacts with the others to highlight different facets of the problem.

Although these stories have a stated didactic and moral purpose, the author has not offered a superficial answer to the questions they pose. Balzac introduces such a multiplicity of characters and situations, treating a cross-section of the society of his day, that the stories truly reflect life itself. Balzac's genius is apparent even at

this early date, for the realism of the stories is based on their collective effect.

Although this complexity of detail obscures the patterns common to the six Scènes, the three themes, as I have described them, form a coherent value system. Through the technical presentation, particularly the use of direct discourse, Balzac lends dramatic force to his analysis. He has demonstrated the artistic control over his material which will be the keynote of his later writing. In his combination of unity and detail in the 1830 Scènes de la vie privée, Balzac has anticipated the power of the larger Comédie humaine.

APPENDIX
STRUCTURAL OUTLINES OF THE 1830 SCENES

The outlines of the 1830 Scènes de la vie privée are provided to help the reader follow the discussion of each story. The six subdivisions of the basic structure (Introductory Section, Preparation, Parental Confrontation, Progressive Failure, Final Crisis, Concluding Section) are broken down into the smaller elements of which they are composed. Although such a system is at times arbitrary, I have been careful to respect the natural dividing points in the text. If the story has titled chapters, these titles have been included.

The last level entry under each subdivision consists of a brief description of the story material, an indication of the type of direct discourse (if any is used), the number of speeches, and the opening words of the text with the page reference to the 1830 edition.

A system of single and double asterisks serves to indicate the dramatic intensity of the scenes. The single asterisk is used if any direct discourse is found in the section. The double asterisk shows special dramatic emphasis due to length, position or vividness. In Les Dangers de l'inconduite all the frame conversations have been so marked because of their structural importance. In several places a major conversation is immediately followed by a very short "fade-out" scene. These brief scenes have been given double asterisks for their unique relationship to the major dialogs.

LA VENDETTA

I. Before the Initial Crisis

A. Introductory Section: First chapter untitled

1. Bartholoméo di Piombo

a. Tableau description of Piombo and his wife: "Vers la fin du mois de septembre de l'année 1800 . . ." (I, 11).

* b. Bartholoméo speaks to his wife: Remark-1: "Tout-à-coup le grand étranger passa la main sur son front" (I, 13).

* c. Bartholoméo speaks to guard: Remark-1: "L'étranger fut naturellement arrêté par un soldat . . ." (I, 14).

* d. Bartholoméo speaks to Lucien: Remark-1: "Les gens qui veulent fortement une chose . . ." (I, 15).

2. Bartholoméo meets Napoléon

a. Narrative scene of Napoléon dismissing his aides: "Ils parvinrent tous deux jusqu'au cabinet du premier consul" (I, 15).

* b. Exchange with Rapp: Dialog-2: "Tu ne veux donc pas me comprendre . . ." (I, 16).

** c. Conversation between Napoléon and Bartholoméo: Dialog-22: "Eh bien, que viens-tu faire ici, mon pauvre Bartholoméo? . . ." (I, 16-17).

** d. Fade-out scene between Lucien and Bartholoméo: Remark-1: "Bonaparte sourit, et regarda silencieusement cet homme . . ." (I, 21).

B. Preparation: "L'Atelier"

1. The ostracism of Ginevra

a. Background of the "atelier": "M. Servin, l'un de nos artistes les plus distingués . . ." (I, 23).

- b. Tableau of the girls: "Au moment où commence cette histoire, le brillant soleil . . ." (I, 27).
- * c. The ostracism scene and explanation: Dialog-5, Remark-1: "Il était environ midi, et M. Servin n'avait pas encore paru" (I, 31).
- ** d. Ginevra's entrance: Remarks-7, Monolog-1: "A son arrivée, Ginevra Piombo fut donc accueillie . . ." (I, 37).

2. Madame Servin's arrival

- * a. Mme Servin's tour of the studio: Remark-1: "En ce moment, la présence de madame Servin . . ." (I, 46).
- ** b. Mme Servin and Ginevra: Remark-1, Monolog-1: "L'Italienne et la femme du peintre . . ." (I, 47).

3. Ginevra alone in the studio

- a. Ginevra spied upon by Mlle de Monsaurin: "Ginevra laissa partir toutes ses compagnes . . ." (I, 48).
- ** b. Ginevra interrupted by Mlle de Monsaurin: Monolog-1: "Quand mademoiselle de Monsaurin eut regagné la porte . . ." (I, 50).

4. The first meeting of Luigi and Ginevra

- a. Ginevra and Mlle de Monsaurin: "Le surlendemain, quelque diligence qu'elle fit . . ." (I, 51).
- * b. M. Servin enters: Remarks-2: "Tout-à-coup M. Servin arriva . . ." (I, 51).
- * c. Ginevra reveals her knowledge to M. Servin: Dialog-3, Remarks-2: "Cependant l'Italienne n'avait pas obéi aux observations du professeur" (I, 52).
- * d. M. Servin and Ginevra speak of Luigi: Dialog-14: "Quand toutes les jeunes personnes eurent regagné leurs chevalets . . ." (I, 55).
- * e. Mlle de Monsaurin: Remark-1: "Cette conversation dura trop long-temps . . ." (I, 57).
- ** f. Luigi, Ginevra and M. Servin: Dialog-20: "Quand le peintre et Ginevra se crurent seuls . . ." (I, 58).

5. The developing relationship between Luigi and Ginevra

- * a. The second meeting: Remark-1: "Le lendemain, Ginevra vint à l'atelier . . ." (I, 67).
- * b. The reaction against M. Servin: Remark-1: "Le lendemain, mademoiselle de Monsaurin apprit . . ." (I, 69).
- ** c. Final day's conversations: Dialog-15, Dialog-8, Conversation-14: "Un jour, et vers le soir, Ginevra entendit . . ." (I, 73).

C. Parental Confrontation: Initial crisis: "La Désobéissance"

1. Ginevra seeks permission to bring Luigi home

- * a. Narrative background of Ginevra and her parents within the suspended scene portraying their anxiety: Dialog-8: "Il est six heures et Ginevra n'est pas encore de retour!..." (I, 81).
- ** b. Ginevra discloses her desire to marry: Conversation-69: "Bartholoméo reparut tout-à-coup portant en triomphe . . ." (I, 91).
- ** c. Permission granted Ginevra to bring Luigi home: Dialog-3: "Le lendemain elle ne parla plus de son amour . . ." (I, 102).

2. Luigi presented by Ginevra to her parents

- * a. Ginevra and Luigi approach: Dialog-2: "Ce jour-là, Ginevra eut donc le bonheur de revenir à l'hôtel de son père, en donnant le bras à Louis" (I, 103).
- ** b. Luigi's introduction and revelation of his identity: Conversation-7: "Bartholoméo avait sans doute été prévenu par sa femme . . ." (I, 104).
- ** c. Luigi and Ginevra left alone: Dialog-9: "Luigi Porta stupéfaiit regarda Ginevra" (I, 106).

3. The preliminary statement of the positions of Ginevra and Bartholoméo

- * a. Silent dinner of Ginevra and her parents: Remark-1: "Quand Ginevra revint chez son père . . ." (I, 109).
- ** b. Ginevra and her father fail to compromise: Dialog-19: "Ginevra tressaillit et regarda son père avec anxiété" (I, 110).

4. The final statement of disagreement

- a. A period of waiting: "Le lendemain, Ginevra, voulant sortir à l'heure ordinaire . . ." (I, 114).
- ** b. The legal confrontation: Conversation-14: "Le jour de la naissance de Ginevra . . ." (I, 116).
- ** c. Ginevra and Luigi alone: Dialog-6: "Luigi, s'écria Ginevra en entrant dans le modeste appartement . . ." (I, 124).

II. After the initial crisis

A. Progressive Failure

1. Preliminary events: "Le Mariage"

- a. Mme Servin's reaction: "Le jour où Ginevra quitta la maison de son père . . ." (I, 125).
- b. Luigi and Ginevra wait for the marriage day: "Luigi Porta venait passer ses journées . . ." (I, 126).
- ** c. The mother's letter and Ginevra's reaction: Monolog-1: "Un matin, la servante de l'hôtel . . ." (I, 126).

2. The wedding day

- a. The witnesses: "Enfin le jour du mariage arriva" (I, 128).
- * b. The "mairie:" Dialog-3: "Comme l'église et la mairie n'étaient pas très éloignées de l'hôtel . . ." (I, 129).
- * c. The civil ceremony: Dialog-8: "Tout-à-coup, un employé ouvrit une porte . . ." (I, 133).
- * d. Luigi and Ginevra: Dialog-2: "Quand la jeune fille se trouva dans la cour . . ." (I, 135).
- * e. The religious ceremony: Dialog-3, Remark-1: "Enfin, ils arrivèrent à une petite chapelle . . ." (I, 136).
- ** f. Luigi and Ginevra: Dialog-12: "Mais Luigi entraîna vivement la jeune fille à la maison . . ." (I, 138).

3. The happy period

- a. The honeymoon: "Les premiers jours de leur union appartinrent à l'amour" (I, 141).

- b. The period of mutual work and prosperity: "Cependant, un jour, la prévoyance vint tirer les jeunes époux de leur Eden" (I, 143).
- c. The economic situation: "Au commencement de l'hiver de l'année 1817 . . ." (I, 146).
- * d. Ginevra discovers Luigi working at night: Monolog-1: "Une nuit, Ginevra chercha vainement Luigi . . ." (I, 148).
- ** e. Luigi discovers Ginevra working at night: Dialog-12: "Une nuit, Luigi succombant à l'espèce de fièvre . . ." (I, 149).
- ** f. The child and deepening despair: Dialog-3: "Le courage avec lequel ces deux jeunes époux combattaient le malheur . . ." (I, 152).

B. Final Crisis

- 1. Irrevocable poverty: "La faim était à leur porte" (I, 154).
- * 2. The dinner: Dialog-3: "Mon ami, lui dit-il un soir . . ." (I, 155).
- * 3. Luigi's last desperate action: Remark-1, Monolog-1: "Il aurait mieux aimé prendre le poison . . ." (I, 156).
- * 4. The death of the child: Dialog-2: "Il commençait à faire nuit . . ." (I, 157).
- * 5. Luigi goes for help: Remark-1: "Luigi prit sa femme dans ses bras . . ." (I, 158).
- ** 6. The death of Ginevra: Dialog-7: "Il revint comme un désespéré vers Ginevra . . ." (I, 158).

C. Concluding Section

- 1. The background of the parents since the quarrel: "Bartholoméo et sa femme étaient assis . . ." (I, 161).
- ** 2. Bartholoméo calls for Ginevra: Dialog-4: "En ce moment la bise chassa . . ." (I, 163).
- ** 3. Luigi enters: Dialog-5: "En ce moment la porte s'ouvrit . . ." (I, 164).

LES DANGERS DE L'INCONDUITE

I. Before the Initial Crisis

A. Introductory Section: First chapter untitled

1. Opening scene at the Grandlieu home

- ** a. Camille and Mme de Grandlieu: Dialog-3: "La soirée finissait toujours assez tard . . ." (I, 169).
- ** b. Derville intercedes: Conversation-6: "J'ai entendu quelques mots qui me donnent envie d'intervenir . . ." (I, 171).

2. Background

- a. Derville and the Grandlieu family: "La vicomtesse de Grandlieu, étant une des femmes les plus remarquables . . ." (I, 172).
- ** b. Camille and Ernest de Restaud: Dialog-6: "Depuis que le comte Ernest de Restaud s'était introduit . . ." (I, 174).

B. Preparation: "L'Usurier"

1. Derville's introductory narration

- * a. Description of the usurer: Remark-1: "Comme je joue un rôle dans cette aventure . . ." (I, 177).
- ** b. Interruption by the frame conversation: Frame conversation-3: "Je déclare que votre voisin m'intéresse prodigieusement" (I, 177).

2. Gobseck's narration

- * a. Gobseck's conversation with Derville: Dialog-9: "Un soir, j'entrai chez cet homme . . ." (I, 182).

b. Consecutive scenes with

| | |
|-------------------------|---------------|
| The Comtesse de Restaud | Fanny Malvaut |
|-------------------------|---------------|

| | |
|--|--|
| * 1) Preliminary scene: Dialog-6: "Madame la comtesse est couchée . . ." (I, 185). | * 1) Preliminary scene: Dialog-3: "Parvenu rue Montmartre, à une maison . . ." (I, 185). |
| ** 2) Major scene: Remark-1, Conversation-11, Dialog-2: "Je passe la matinée à voir . . ." (I, 186). | * 2) Major scene: Dialog-3: "Je me rendis rue Montmartre . . ." (I, 192). |
| ** 3) Gobseck's conclusions: Tirade: "Eh bien! reprit-il après un moment de silence . . ." (I, 194). | |

3. End of Gobseck's narration and resumption of Derville's narration

| |
|---|
| * a. Derville's impressions: Monolog-1: "Je retournai chez moi stupéfait" (I, 197). |
| ** b. Interruption of Derville's narration by the frame: Frame conversation-10: "Voulez-vous une verre d'eau sucrée?" (I, 197). |

C. Parental Confrontation

1. Gobseck's loan to Derville

| |
|--|
| a. Derville begins his career: "Quelques jours après la conversation que j'avais eue avec M. Gobseck . . ." (I, 199). |
| b. Derville's early career and favors for Gobseck: "Au bout de huit jours, je reçus la visite de mon ancien voisin" (I, 200). |
| * c. Derville goes to ask Gobseck for the loan: Dialog-10: "Un soir donc, je cheminai lentement jusqu'à la rue des Grés" (I, 201). |
| ** d. Derville's second visit: Dialog-30: "Le lendemain, à huit heures, j'étais chez le vieillard" (I, 203). |
| ** e. Derville addresses Mme de Grandlieu to conclude his own story: Frame conversation-1: "Un mois après j'étais avoué . . ." (I, 208). |

2. The Vicomte confronts Gobseck

- a. Portrait of the Vicomte: "Un mois après l'acquisition de mon étude . . ." (I, 209).
- b. Description of "le déjeuner" by Derville: "Il vous serait difficile de concevoir . . ." (I, 210).
- * c. The Vicomte tells Derville of the countess: Isolated words: "Ce fut au milieu d'un tumulte semblable . . ." (I, 212).
- * d. The Vicomte reminds Derville of his promise: Dialog-5: "Au moment où je me levais . . ." (I, 213).
- ** e. Derville, the Vicomte, Gobseck: Conversation-25: "Lorsque nous arrivâmes rue des Grès . . ." (I, 215).
- ** f. Derville and Gobseck: Dialog-3: "Oh mon fils!... s'écria le père Gobseck..." (I, 218).

3. The Comtesse de Restaud confronts Gobseck

- a. Entrance and description of the countess: "En effet, le jeune homme revint en donnant la main à une dame . . ." (I, 219).
- * b. Derville's reaction: Monolog-1: "Je crus deviner que ce jeune homme était devenue pour elle . . ." (I, 219).
- ** c. Derville addresses Camille: Frame remark-1: "Je vous avoue, Camille, dit l'avoué . . ." (I, 220).
- ** d. Gobseck and the countess: Conversation-33: "Monsieur, dit-elle d'une voix tremblante . . ." (I, 220).
- ** e. Gobseck and Derville: Dialog-5: "Puis, quand la porte fut fermée . . ." (I, 227).

4. The Comte de Restaud confronts Gobseck

- ** a. Gobseck and the count: Conversation-34: "En ce moment des pas précipités retentirent dans le corridor . . ." (I, 228).
- ** b. Derville intercedes: Dialog-9: "Quelque temps après cette scène . . ." (I, 235).
- ** c. Derville, Camille and Mme de Grandlieu: Frame conversation-6: "Eh bien! mademoiselle Camille, quelles leçons cette histoire ne renferme-t-elle déjà . . ." (I, 239).

II. After the Initial Crisis

A. Progressive Failure

1. Derville's first visit to the countess

- ** a. Frame introduction: Frame dialog-3: "Trois mois après la ratification des ventes . . ." (I, 241).
- * b. Gobseck's description of the count: Remark-1: "Un jour que l'usurier dînait chez moi . . ." (I, 241).
- ** c. Derville's conversation with the countess: Dialog-9: "J'arrivai promptement rue du Helder" (I, 242).
- ** d. Derville addresses Mme de Grandlieu: Frame remark-1: "Maintenant je vais vous raconter les scènes . . ." (I, 245).

2. Derville's second interview with the countess

- a. Background: "Du moment où le comte de Restaud . . ." (I, 245).
- * b. The count speaks with Ernest and the valet: Dialog-4: "Au commencement du mois de décembre 1819 . . ." (I, 255).
- * c. Mme de Restaud countermands the order: Dialog-3: "Madame, dit le valet de chambre en sortant . . ." (I, 256).
- * d. The count with his son, Ernest: Dialog-8: "Quand le valet de chambre vint deux heures après . . . (I, 256).
- ** e. The countess with Ernest: Dialog-10: "Ernest sortit, et vit sa mère . . ." (I, 258).
- ** f. The count confronts the countess: Dialog-9: "Ah! Ah! s'écria le comte . . ." (I, 260).

B. Final Crisis

- * 1. The setting: Remarks-2: "J'arrivai à minuit précis avec le père Gobseck" (I, 262).
- ** 2. The death scene: Conversation-8: "Quel spectacle s'offrit à nos regards!" (I, 263).
- ** 3. Gobseck and Derville: Remark-1: "Le père Gobseck me suivit" (I, 266).

C. Concluding Section

1. Background: "Depuis ce temps-là, nous nous sommes peu vus" (I, 267).
- ** 2. Derville asks Gobseck about Ernest: Dialog-4: "Un jour je le rencontrais aux Tuilleries" (I, 267).
- ** 3. Summary of Gobseck's action on behalf of Ernest: Dialog-2: "Enfin il y a huit jours, je l'ai été voir" (I, 268).
- ** 4. Mme de Grandlieu's promise: Frame remarks-2: "Eh bien? dit la vicomtesse . . ." (I, 269).

LE BAL DE SCEAUX

I. Before the Initial Crisis

A. Introductory Section

1. The first period of the Restoration

a. Summary of Fontaine's career: "Monsieur le comte de Fontaine, chef de l'une des plus anciennes familles du Poitou . . ." (I, 273).

* b. First audience at court: Monolog-1: "Cette audience lui fut gracieusement accordée . . ." (I, 275).

* c. Fontaine's reflections on the king: Monolog-1: "Cette scène refroidit d'autant plus le zèle de monsieur de Fontaine . . ." (I, 278).

2. The "Hundred Days" and the king's return

a. Summary of the king's exile: "Alors le comte, au désespoir . . ." (I, 278).

** b. Second return: Fontaine speaks with the king: Remark-1: "Alors au second retour, le comte de Fontaine . . ." (I, 280).

3. The presentation of Fontaine's children to Louis XVIII

a. Summary of the period of Fontaine's favor: "Cette ouverture moqueuse fut suivie d'une ordonnance . . ." (I, 281).

** b. Jest and final conversation with the king: Latin jest-1, Dialog-2: "Mais lorsque le Vendéen parla de mademoiselle de Fontaine . . ." (I, 285).

B. Preparation

1. Background of the family situation before M. de Fontaine displeases Louis XVIII

a. Emilie's education: "Pour concevoir tous ces obstacles . . ." (I, 286).

* b. The political situation: Monolog-1: "Ce notable changement dans les idées . . ." (I, 290).

c. The effect of M. de Fontaine's new opinions on his family: "Les nouvelles idées du chef de la famille de Fontaine . . ." (I, 293).

2. The character of Emilie de Fontaine

a. Emilie's conduct toward potential suitors: "Ce fut au milieu de ces circonstances . . ." (I, 297).

* b. Emilie's attitude toward her parents: Remark-1: "Ce fut alors, mais trop tard, que M. de Fontaine découvrit . . ." (I, 300).

** c. Explanation of Emilie's fantasies of happiness: Monolog-1, Remark-1: "Mais cette aberration était assez explicable . . ." (I, 303).

C. Parental Confrontation

1. M. de Fontaine and his daughter

a. M. de Fontaine recognizes the weaknesses in Emilie's character: "Toutes ces opinions paradoxales amusaient . . ." (I, 306).

b. M. de Fontaine's final effort to find Emilie a suitor: "Aussi, pendant le premier hiver qui suivit . . ." (I, 307).

2. Emilie is granted her freedom

a. The end of M. de Fontaine's campaign: "A la fin de cette campagne . . ." (I, 308).

* b. The preparation of the father's room: Remark-1: "Pendant qu'un valet de chambre dessinait artistement . . ." (I, 309).

** c. The conversation between father and daughter: Dialog-24: "Bonjour, mon père" (I, 311).

** d. The family get-together: Conversation-10, Remark-1: "Ce jour-là, le hasard fit que toute la famille se trouva réunie . . ." (I, 320).

II. After the Initial Crisis

A. Progressive Failure

1. The "Bal de Sceaux"

- a. Background of the ball: "Quand la belle saison fut venue . . ." (I, 324).
- b. The ball as viewed by Emilie: "Le dimanche n'arriva jamais au gré de son impatience " (I, 328).
- ** c. Emilie is attracted by a handsome stranger: Monolog-1, Remark-1, Dialog-2: "L'orgueilleuse créature rencontra . . ." (I, 329).

2. The Comte de Kergarouët helps Emilie in her schemes

- a. Emilie's unsuccessful attempts to find the young man again: "Le lendemain, mademoiselle de Fontaine manifesta le désir . . ." (I, 336).
- * b. Emilie's uncle realizes her secret: Monolog-1: "Un soir, Emilie étant sortie à cheval avec son oncle . . ." (I, 338).
- * c. Emilie's uncle affronts the stranger: Dialog-6: "Alors le marin poussa tout-à-coup son cheval à l'improvisée . . ." (I, 340).
- ** d. Emilie and her uncle: Dialog-19, Dialog-4: "Vous avez manqué blesser ce pauvre pékin . . ." (I, 342).
- ** e. The uncle's conversation with the young man: Dialog-13: "Le lendemain matin, avant qu'Emilie fut réveillée . . ." (I, 347).
- ** f. Maximilien's first visit to the Fontaine household: Conversation-10: "Le lendemain, sur les quatre heures . . ." (I, 352).

3. The period of suspense

- a. Emilie's reactions and successive visits: "Mademoiselle de Fontaine, qui seule était dans le secret . . ." (I, 355).
- * b. The family ball and questioning of Clara Longueville: Dialog-3: "Le jour du bal arriva" (I, 361).
- ** c. The father's disquietude: Remark-1, Dialog-9: "Les deux amans atteignirent le commencement de l'automne . . ." (I, 364).

4. The final day

- a. Background: "Le lendemain était le dernier jour que

la famille de M. de Fontaine . . ." (I, 366).

- ** b. Emilie and Maximilien's conversation in the garden: Dialog-27: "Mademoiselle de Fontaine s'était assise . . ." (I, 368).
- ** c. Father and daughter discuss Maximilien: Dialog-7: "Lorsque restée seule avec son père . . ." (I, 375).
- ** d. The father and uncle discuss Maximilien: Dialog-6: "Il regarda dans le salon . . ." (I, 376).

B. Final Crisis

- ** 1. The shop scene and Emilie's reaction: Dialog-5: "Trois ou quatre jours après cette mémorable journée . . ." (I, 379).
- ** 2. Emilie's conversation with Maximilien's brother: Dialog-19: "La première fois que mademoiselle de Fontaine alla au bal . . ." (I, 385).
- ** 3. Emilie's last conversation with Maximilien: Dialog-15: "Vers les deux heures du matin, l'on servit un ambigu . . ." (I, 391).

C. Concluding Section

1. The departure of Maximilien and subsequent events: "Quinze jours après, M. Maximilien Longueville, deux fois millionnaire, partit . . ." (I, 393-394).
2. Emilie's marriage to the count: "Ce fut vers cette époque que mademoiselle de Fontaine . . ." (I, 395).
- ** 3. Two years later Emilie sees M. de Longueville: Remark-1: "Deux ans après son mariage . . ." (I, 397).

GLOIRE ET MALHEUR

I. Before the Initial Crisis

A. Introductory Section

1. "La Maison du Chat-qui-pelete"
 - a. Description of the house: "Il existait encore, il y a peu de temps, au milieu de la rue Saint-Denis . . ." (II, 3).
 - b. Description of "l'inconnu": "Par une matinée pluvieuse du mois de mars, un jeune homme . . ." (II, 4).
 - c. Clerks and water episode: "Il se dépitait avec tant de violence . . ." (II, 10).
 - d. Augustine's fleeting appearance: "Mais en ce moment, une main blanche et délicate fit remonter . . ." (II, 11).
 - * e. M. Guillaume: Remark-1: "Pendant tous ces petits événemens, les lourds volets intérieurs . . ." (II, 13).
 - ** f. M. Guillaume observes the stranger: Dialog-2: "Ces jeunes disciples de Mercure ne connaissaient rien de plus redoutable . . ." (II, 17).
2. The Guillaume household
 - a. The clerks: "Quoique deux de ces trois jeunes gens . . ." (II, 19).
 - b. Virginie and Augustine: "M. Guillaume avait deux filles" (II, 23).
 - * c. The girls' education: Remark-1: "Il est facile d'imaginer les résultats de l'éducation . . ." (II, 25-26).
 - * d. The unusual character of Augustine: Remark-1: "Cependant Augustine avait reçu du hasard . . ." (II, 29).
 - ** e. The potential marriage situation: Monolog-1: "Par un caprice facile à comprendre . . ." (II, 30).

B. Preparation

1. The portrait

- a. Henri sees Augustine for the first time: "Tel était l'état des choses dans cette petite république . . ." (II, 32).
- ** b. The paintings displayed: Dialog-3: "Un matin, Girodet, forçant toutes ces consignes . . ." (II, 35).
- ** c. The Salon scene: Remarks-3: "Cette aventure fit du bruit dans le monde . . ." (II, 37).
- ** d. The return home: Dialog-2: "Elle alléguera un grand mal de tête . . ." (II, 41).

2. The continuing relationship between Augustine and Henri

- a. Henri's jealousy: "Le matin, où rentrant d'un bal . . ." (II, 44).
- b. The lovers' agreement: "Après s'être bien tourmenté l'imagination . . ." (II, 45).
- c. The family's ignorance of the situation: "Au reste rien ne changea dans les habitudes . . ." (II, 46).
- ** d. Description of the inventory: Dialog-7: "Depuis quinze jours les quatre hommes . . ." (II, 48).

C. Parental Confrontation

1. Morning conference between Joseph Lebas and M. Guillaume

- a. M. Guillaume prepares for the arrival of Joseph Lebas: "Malgré cette débauche, le dimanche matin, le vieux marchand drapier . . ." (II, 49).
- ** b. M. Guillaume and Joseph Lebas discuss the clerk's marriage: Dialog-24, Monolog-1: "Quand ce coup décisif eut été frappé . . ." (II, 51).

2. The church episode

- a. The "déjeuner": "Au déjeuner madame Guillaume et Virginie . . ." (II, 58).
- * b. The walk to church; Joseph speaks to Augustine: Dialog-3: "Ne trouvez-vous pas, mademoiselle Augustine . . ." (II, 59).
- ** c. Madame Guillaume discovers Augustine's secret: Dialog-3: "Ce fut en devisant ainsi . . ." (II, 60).

3. The family conference

- * a. Virginie reports the family discussion to Augustine: Dialog-2, Remark-1: "La conférence que les deux époux eurent ensemble fut si secrète . . ." (II, 62).
- ** b. Augustine called to defend herself: Conversation-7: "Enfin à quatre heures après midi, Augustine . . ." (II, 63).
- ** c. Mme Vernier intercedes: Dialog-5: "Le bruit d'une voiture qui s'arrêtait à la porte . . ." (II, 66).

4. The compromise

- a. M. Guillaume's thoughts on marriage: "Le reste est facile à deviner" (II, 68).
- ** b. The dinner: Conversation-5: "Le vieux négociant alla trouver Joseph Lebas" (II, 70).
- ** c. The father and daughter in the evening: Tirade, Remark-1: "Le soir, quand le salon . . ." (II, 72).

II. After the Initial Crisis

A. Progressive Failure

1. The period of happiness and first disillusionment
 - a. The marriage ceremony: "Quelques mois après ce mémorable dimanche . . ." (II, 74).
 - b. The first period of complete happiness: "La fougue de passion dont Henri était possédé . . ." (II, 76).
 - * c. Augustine loses Henri's respect: Remark-1: "Cependant, à l'expiration de cette année . . ." (II, 78).
 - * d. Augustine fails in Henri's society: Remark-1: "Henri se réfugia dans le calme et le silence . . ." (II, 81).

2. Augustine returns to her family

- * a. Augustine fails in her attempt to reach Henri's level: Monolog-1: "Mais il est inutile de marquer chacune des dégradations . . ." (II, 85).
- * b. The visit to the Lebas household: Remark-1: "Un matin donc, elle se dirigea vers la grotesque façade . . ." (II, 88).
- ** c. The visit to her parents: Conversation-18: "Alors elle

hasarda de se rendre à l'antique hôtel . . ." (II, 91).

3. Augustine's final attempt to reach Henri's world; the visit to the countess
 - a. Background: "Alors le pauvre Augustine se retrouva dans la froide atmosphère de son ménage . . ." (II, 101).
 - * b. Setting: Monolog-1: "Un matin donc, la timide Augustine . . ." (II, 102).
 - * c. The preliminary events: Dialog-3, Remarks-3, Monolog-1: "Mais je n'y suis pas!" (II, 104).
 - ** d. Augustine's conversation with the countess: Dialog-18: "En ce moment, Augustine épiait sa rivale . . ." (II, 108).

B. Final Crisis

1. Augustine returns home: "Madame de Sommervieux revint chez elle . . ." (II, 117).
2. Augustine awaits Henri: "Quand elle demanda si M. de Sommervieux était chez lui . . ." (II, 117).
- ** 3. The portrait argument: Dialog-12: "Minuit sonna quand, au cri du jockey . . ." (II, 118).

C. Concluding Section

- ** 1. Mme Guillaume finds her daughter: Dialog-3: "Sur les huit heures du matin, le lendemain . . ." (II, 120).
- ** 2. Augustine's death: Epitaph: "Une inscription, gravée sur un marbre tumulaire . . ." (II, 122).

LA FEMME VERTUEUSEThe Story of Caroline Crochard

I. Before the Initial Crisis

A. Introductory Section: First chapter untitled

1. First perspective: The house and occupants as viewed by a theoretical passer-by
 - a. The street: "Il existait encore, il y a cinq ou six ans . . ." (II, 127).
 - b. The house exterior: "Avant la démolition de la maison qui occupait le coin droit . . ." (II, 129).
 - c. The house interior: "Mais le soir, sur les cinq heures, quand la chandelle était allumée . . ." (II, 131).
 - d. "La vieille femme": "Le visage pâle et ridé de la vieille femme . . ." (II, 132).
 - e. "La jeune ouvrière": "A toute heure du jour les passans apercevaient la jeune ouvrière . . ." (II, 133).
 - ** f. Philosophical observations of a theoretical passer-by: Remark-1: "A l'aspect fortuit de cette scène d'intérieur . . ." (II, 135).
2. Change of perspective: the passer-by viewed from inside the house
 - a. Authorial speculations: "Parmi les gens qu'une place à l'Hôtel-de-Ville ou au Palais forçait à passer . . ." (II, 136).
 - b. The mother's hopes: "Il semblait que ces vagues espérances animassent les yeux . . ." (II, 137).
 - c. Caroline's reaction: "Rarement sa fille levait la tête" (II, 138).
 - ** d. Mme Crochard announces a stranger: Dialog-4: "Caroline, nous avons un habitué de plus . . ." (II, 140).

B. Preparation

1. The developing acquaintance

- a. The first period of indifference: "Pendant deux grands mois environ, la nouvelle connaissance . . ." (II, 144).
- b. The communication by "regard" between Caroline and the stranger: "Un matin, vers la fin de septembre . . ." (II, 145).
- ** c. The regular "visits" of the stranger: Monologs-2: "Pendant les trois premiers mois de l'hiver, matin et soir, Caroline et le passant se virent . . ." (II, 147).

2. The stranger's gift to the women

- a. The hesitation of the young people: "Quand la bise inexorable de l'hiver vint . . ." (II, 149).
- b. The impatience of Madame Crochard: "Quant à madame Crochard . . ." (II, 150).
- c. The stranger notices a change in Caroline: "Dans ces circonstances et vers la fin du mois . . ." (II, 151).
- ** d. The stranger overhears the conversation between Mme Crochard and Caroline: Dialog-2: "Le douze janvier 1816, l'inconnu revenait . . ." (II, 151).
- ** e. Caroline's gratitude: Remark-1: "Le lendemain, le triste et sauvage étranger passa . . ." (II, 153).

C. Parental Confrontation: Second chapter

1. The ride to the park

- * a. Caroline announces the ride: Remark-1: "Dans les premiers jours du mois de mai . . ." (II, 155).
- ** b. The mother and daughter meet the stranger: Remark-1, Dialog-2: "Le lendemain, quand madame Crochard . . ." (II, 156).
- ** c. The lovers' first conversation: Remark-1: "Cependant, malgré sa défiance, et au bout d'une demi-heure . . ." (II, 158).

2. The afternoon in the park

- * a. The first moments upon arriving: Remark-1: "Sans s'étonner de rien et approuvant tout . . ." (II, 161).

- ** b. The lovers discuss Caroline's mother: Dialog-6: "Quand Caroline se fut assise . . ." (II, 162).
- ** c. The lovers discuss Caroline's father: Dialog-4: "Que faisait donc votre père?" (II, 164).
- ** d. Mme Crochard speaks of Napoléon: Dialog-3: "La franchise de ces aveux intéressa le jeune homme . . ." (II, 165).

3. The evening

- a. The dinner: "Le dîner fut gai" (II, 167).
- ** b. The dance: Dialog-2: "Quand, sur les cinq heures, le joyeux dîner fut terminé . . ." (II, 167).
- ** c. The unspoken proposal: Remark-1: "Alors, comme s'ils eussent craint de leur silence . . ." (II, 169).

II. After the Initial Crisis

A. Progressive Failure

- 1. The first days of the "ménage": Third chapter
 - a. Description of house and apartment: "Il existe dans les maisons nouvellement bâties . . ." (II, 171).
 - * b. Caroline prepares for Eugène's arrival: Dialog-2: "En face d'une brillante psyché se trouvait une petite toilette . . ." (II, 173).
 - ** c. Caroline and Eugène: Dialog-21: "Oui, c'est lui!... dit-elle enfin . . ." (II, 177).
- 2. Five years later: Fourth chapter
 - * a. The mother and children: Dialog-4: "Cinq ans après l'installation de mademoiselle Caroline de Bellefeuille . . ." (II, 183).
 - b. Background: "Caroline était alors âgée de vingt-quatre ans environ" (II, 185).
 - ** c. Caroline and Eugène: Dialog-6: "Elle ne tarda pas à voir paraître le cabriolet . . ." (II, 189).

3. The death of Mme Crochard: Fifth chapter

- a. Background: Mme Crochard since the establishment of the "ménage": "Quelques jours après l'anniversaire du six mai . . ." (II, 192).

- b. The vigil of the greedy women: "Or, dans cette solennelle matinée . . ." (II, 195).
- * c. The priest is summoned: Remarks-3: "La plus vieille des trois sibylles . . ." (II, 196).
- ** d. Mme Crochard's confession: Dialog-5: "La domestique ayant, comme servante . . ." (II, 198).
- ** e. The death scene: Remark-1, Dialog-9: "Madame Crochard, dont les souffrances . . ." (II, 199).

The Story of Angélique Bontems

I. Before the Initial Crisis

A. Introductory Section

1. The Grand-Juge

- a. Tableau of Grandville waiting: "Le 30 mars 1806, un jeune homme âgé de vingt-sept ans . . ." (II, 203).
- * b. Appearance and remark of the Grand-Juge: Remark-1: "Tout-à-coup le jeune homme se sentit frapper . . ." (II, 204).
- ** c. The conversation between Grandville and the Grand-Juge: Dialog-7: "Le jeune avocat sauta dans la voiture . . ." (II, 204).

2. The father's letter

- * a. Transition scene: The servant announces the letter: Remarks-2: "A peine le ministre avait-il achevé ces derniers mots . . ." (II, 206).
- ** b. Text of the letter: Quotation: "Prends le courrier" (II, 207).

B. Preparation

1. The night before Grandville's departure

- a. Dreams of future career ambitions: "Le jeune Grandville se coucha ce soir-là . . ." (II, 208).
- * b. Dreams of Angélique Bontems: Expression-1: "Au milieu de ses jeunes rêves d'ambition et de bonheur . . ." (II, 209).

2. Grandville's return home

- a. The trip and Grandville's hopes: "Aussitôt que sept heures du matin sonnèrent . . ." (II, 210).
- b. The transition to the Bontems home: "Après le trop long banquet d'allégresse . . ." (II, 211).

C. Parental Confrontation

1. The father and son discuss Angélique Bontems

- a. Description of the Bontems' home: "Une jeune servante, coiffée d'un bonnet de coton . . ." (II, 211).
- * b. The young man's reaction: Monolog-1: "Involontairement le cœur du jeune homme se serra . . ." (II, 212).
- ** c. First conversation between father and son: Dialog-5: "Le vieux comte, s'apercevant de l'étonnement de son fils . . ." (II, 213).

2. The proposed marriage

- * a. The conversation with the servant: Dialog-4: "Un coup frappé discrètement à la porte . . ." (II, 216).
- ** b. Second conversation between father and son: Dialog-9: "Le jeune avocat suivit son père . . ." (II, 217).

3. Angélique Bontems

- a. Father and son enter the church: "Comme le vieux seigneur achevait ces paroles . . ." (II, 218).
- b. Description of Angélique: "Tout-à-coup, à deux pas du jeune Grandville . . ." (II, 219).
- c. Angélique sees Grandville: "Les saintes paroles de la prière . . ." (II, 221).
- d. They leave the church: "Une reconnaissance, timide de part et d'autre . . ." (II, 222).
- ** e. The courtship: A typical conversation: "Pendant environ quinze jours qui s'écoulèrent . . ." (II, 223).

II. After the Initial Crisis

A. Progressive Failure

1. The first discords

* a. The honeymoon: Remark-1: "Après quelques jours accordés aux fêtes . . ." (II, 227).

** b. The decor by Angélique: Dialog-2: "Au bout d'une quinzaine de jours . . ." (II, 229).

2. The argument

a. The priest regains influence over Angélique: "Au mois de novembre 1807 . . ." (II, 237).

** b. The first argument between husband and wife: Dialog-9: "Quand M. de Grandville mena sa femme . . ." (II, 238).

** c. The Pope consulted: Quotation from letter: "Cette dispute odieuse, théologique, fut renouvelée . . ." (II, 242).

3. The failure of the marriage

a. Digression on bigotry: "En effet la moindre créature . . ." (II, 243).

b. Grandville's unhappy married life: "Un matin le pauvre Grandville remarqua . . ." (II, 246).

** c. A typical "dialog par ambassadeur": Dialog-3: "Chaque matin il se passait une scène qui . . ." (II, 254).

4. Mme de Grandville's suspicions

a. First suspicions: "La présidence d'une cour royale ayant été offerte . . ." (II, 256).

b. Mme de Grandville's reactions: "Madame de Grandville fut frappée comme d'un coup de foudre" (II, 257).

** c. The priest tells the wife about Caroline: Dialog-13: "Vers la fin du mois de mai . . ." (II, 259).

** d. Mme de Grandville's reaction: Dialog-8: "La longue conversation que l'abbé Fontanon eut . . ." (II, 261).

Caroline Crochard and Angélique Bontems

B. Final Crisis

* 1. Caroline and Eugène: Dialog-5: "Mademoiselle de Bellefeuille était en deuil . . ." (II, 263).

* 2. Mme de Grandville enters: Remark-1: "Un cri retentit dans le salon voisin . . ." (II, 264).

** 3. The husband and wife alone: Dialog-25: "Qui donc a pu vous amener à désirer ma mort . . ." (II, 265).

C. Concluding Section

** 1. The doctor and Grandville: Conversation-39: "Dans les premiers jours du mois de décembre 1829 . . ." (II, 273).

** 2. M. de Grandville speaks with his son: Remark-1, Dialog-8: "Et le comte, laissant le médecin . . ." (II, 284).

LA PAIX DU MENAGE

I. Before the Initial Crisis

A. Introductory Section

1. Background: A preliminary explanation: "L'aventure retracée par cette scène . . ." (II, 291).
2. First conversation between the colonel and Martial
 - * a. The first notice of "l'inconnue": Dialog-2: "Tournez un peu les yeux vers cette colonne brisée, qui supporte un candelabre? Voyez-vous une jeune femme coiffée à la chinoise?" (II, 298).
 - * b. The question of the young lady's identity: Dialog-4: "Mais qui est-ce?" (II, 300).
 - * c. The social situation of the young woman: Dialog-5: "Colonel, puisque vous avez honoré de toute votre attention cette belle inconnue que j'aperçois ici pour la première fois, ayez donc la charité de me dire si vous l'avez vue danser?" (II, 301).
 - ** d. The marital status of the young woman: Dialog-13: "Vous croyez, Colonel?... ce serait donc une femme mariée?" (II, 304).
3. The colonel and Martial part briefly and rejoin each other
 - * a. Gondreville: Dialog-6: "Le colonel, moins bavard et plus curieux . . ." (II, 306).
 - ** b. The colonel warns Martial: Dialog-8: "Malgré cette observation pleine d'aigreur . . ." (II, 307).
4. Background of the conversation
 - a. The colonel: "Le colonel, homme de trente-cinq ans environ . . ." (II, 310).
 - b. The baron: "Le baron Martial de la Roche-Hugon était un jeune Provençal . . ." (II, 311).

- c. The conversation spied upon by Mme de Vaudremont and "la jeune inconnue": "Cette conversation rapide tenue dans l'intervalle de silence . . ." (II, 312).

B. Preparation

1. Madame de Vaudremont

- a. The entrance of Mme de Vaudremont and the Comte de Soulages: "Mais pour comprendre le secret d'intérêt renfermé dans la conversation . . ." (II, 313).
- b. The Comte de Soulages and Martial confront each other: "En voyant la comtesse et son cavalier s'avancer . . ." (II, 316).
- ** c. Conversation between Martial and Mme de Vaudremont: Dialog-4: "Le baron Martial crut, avec toute l'assemblée . . ." (II, 319).

2. The colonel's approach to "la dame en bleue": Martial dances with Mme de Vaudremont

| | |
|---|--|
| <ul style="list-style-type: none"> a. Martial approaches Mme de Vaudremont: "Quand les deux amis se séparèrent . . ." (II, 320). | <ul style="list-style-type: none"> * a. The colonel and the lady: Dialog-7: "Pendant que Martial dansait à contre-coeur . . ." (II, 321). |
| <ul style="list-style-type: none"> * b. Martial dancing: Dialog-5: "Martial ayant deviné, tout en dansant . . ." (II, 324). | <ul style="list-style-type: none"> ** b. The colonel and the lady discuss Martial: Dialog-10, Monolog-1: "Voilà un jeune homme qui a au doigt . . ." (II, 324). |
| <ul style="list-style-type: none"> ** c. Martial and the colonel: Dialog-8: "Eh bien, courageux cuirassier!" (II, 326). | |

3. The colonel continues his inquiries

- * a. The Comte de Soulages: Dialog-9: "Sur ce propos, les deux amis se séparèrent de nouveau" (II, 327).
- ** b. The colonel talks to Mme de Vaudremont: Dialog-20: "Quand le beau cuirassier rentra dans le grand salon . . ." (II, 331).

C. Parental Confrontation

1. Madame de Marigny

- a. Description of Mme de Marigny: "Il y a toujours, dans les fêtes, des dames . . ." (II, 334).

- b. Mme de Vaudremont watches Mme de Marigny: "Madame de Vaudremont ressentait . . ." (II, 336).
- c. "Le regard" of Mme de Marigny to Mme de Vaudremont: "La vieille duchesse sut tout deviner . . ." (II, 336).

2. Martial and Madame de Marigny

- * a. Martial continues his questioning: Remark-1: "En ce moment le baron de la Roche-Hugon . . ." (II, 338).
- ** b. Martial approaches Mme de Marigny: Dialog-7: "Tout-à-coup le maître des requêtes, se tournant . . ." (II, 339).
- ** c. Mme de Vaudremont joins them; Martial is dismissed: Dialog-3: "L'attitude de la duchesse était si provocante . . ." (II, 341).

3. Madame de Vaudremont's conversation with Madame de Marigny

- a. Martial watches and waits: "De temps en temps, il suivait les regards . . ." (II, 343).
- * b. The colonel watches and waits: Remark-1: "L'épaule droite légèrement appuyée sur le chambranle . . ." (II, 344).
- ** c. Mme de Marigny instructs Mme de Vaudremont: Dialog-11: "Mon bon petit ange; disait madame de Marigny . . ." (II, 345).

4. Madame de Vaudremont and Martial

- ** a. Mme de Vaudremont talks to Martial: Dialog-17: "Eh bien! madame, savez-vous enfin le nom . . ." (II, 352).
- ** b. Martial gives his place to the colonel: Remark-1: "Alors le colonel arriva . . ." (II, 354).

II. After the Initial Crisis

A. Progressive Failure

1. Martial's approach to Madame de Soulanges

- * a. Mme de Marigny's departure: Remarks-2: "Au moment où le maître des requêtes s'approchait . . ." (II, 355).
- ** b. Martial's first conversation with Mme de Soulanges: Dialog-10: "Enfin le baron avait pu s'asseoir . . ." (II, 357).

2. Martial dances with Madame de Soulanges

- a. Description of the dance: "Il fut heureux, pour lui, que la contredanse commençât . . ." (II, 360).
- ** b. Martial's exchange with the colonel: Dialog-3: "Quand les lois nouvelles de la Trénis . . ." (II, 362).

3. The "pilgrimage" of Martial and Mme de Soulanges

- * a. The end of the dance: Remarks-2: "A la fin de cette contredanse . . ." (II, 362).
- * b. Description and preliminary comments: Dialog-2: "Ils parvinrent ainsi jusqu'à une immense galerie de tableaux . . ." (II, 364).
- ** c. Martial presents the diamond to Mme de Soulanges: Dialog-13: "Puis à la faveur de la mystérieuse clarté . . ." (II, 365).
- ** d. The colonel and Mme de Vaudremont: Remark-1: "Elle poussa un rire éclatant et railleur . . ." (II, 367).

B. Final Crisis

- * 1. Mme de Soulanges' reactions: Monolog-1: "La comtesse de Soulanges ayant fait . . ." (II, 369).
- ** 2. Confrontation between husband and wife: Dialog-4: "Elle soupirait encore quand son chasseur . . ." (II, 371).

C. Concluding Section (very abbreviated)

- 1. The results of the confrontation between husband and wife: "Le comte admira tant d'indulgence; et le lendemain matin . . ." (II, 373).

A SELECTED BIBLIOGRAPHY

Allemand, André. Unité et structure de l'univers balzacien. Paris: Librairie Plon, 1965.

Andréoli, Max. "Une Nouvelle de Balzac: La Maison du Chat-qui-pelete." L'Année balzacienne 1972. Paris: Garnier Frères, 1972. pp. 43-80.

Balzac, Honoré de. Correspondance. 5 vols. Ed. Roger Pierrot. Paris: Editions Garnier Frères, 1960-69.

Balzac, Honoré de. La Comédie humaine. Préface de Pierre-Georges Castex; Présentation et Notes de Pierre Citron. Paris: Editions du Seuil, 1965.

Balzac, Honoré de. La Maison du Chat-qui-pelete, Le Bal de Sceaux, La Vendetta. Sommaire biographique, introduction, notes et appendice critique par Pierre-Georges Castex. Paris: Garnier, 1963.

Balzac, Honoré de. Une Nouvelle Scène de la vie privée: Le Rendez-vous. in Revue des Deux Mondes. 15 septembre 1831, 517-55 and 1 octobre 1831, 74-109.

Balzac, Honoré de. Scènes de la vie privée. 2 vols. Paris: Mame et Delaunay-Vallée, 1830.

Bardèche, Maurice. Balzac romancier: La Formation de l'art du roman chez Balzac jusqu'à la publication du Père Goriot (1820-1835). Paris: Plon, 1940; rpt. Geneva: Slatkine Reprints, 1967.

Bardèche, Maurice. Une Lecture de Balzac. Paris: Les Sept Couleurs, 1964.

Barrière, Marcel. L'Oeuvre de Honoré de Balzac. Paris: Calmann-Levy, 1890.

Barrière, Paul. Honoré de Balzac et la tradition littéraire classique. Paris: Librairie Hachette, 1928.

Bertault, Philippe. Balzac. Nouvelle édition, revue et augmentée. Paris: Hatier, 1962.

Bowen, Ray P. The Dramatic Construction of Balzac's Novels. University of Oregon Monographs, Studies in Literature and Philology, No. 3. Eugene: University of Oregon, 1940.

Castex, Pierres-Georges. Nouvelles et Contes de Balzac (Scènes de la vie privée). "Les Cours de Sorbonne." Paris: Centre de Documentation Universitaire, 1961.

Cherry, Adrian. "A Character Study of a Usurer." University of South Florida Language Quarterly. Fall-Winter 1969. pp. 5-14.

Conner, Wayne. "Frame and Story in Balzac." L'Esprit Créateur, 7, No. 1 (Spring 1967), 45-54.

Conner, Wayne. "Précisions bibliographiques sur quelques ouvrages de Balzac." Les Etudes balzaciennes, No. 10 (mars 1960), 462-478.

Dargan, E. Preston. "Balzac's General Method; an Analysis of his Realism." in Studies in Balzac's Realism. Dargan, E. Preston, Crain, W. L. et al. Chicago: The University of Chicago Press, 1932. pp. 1-32.

Dedinsky, Brucia. "Development of the Scheme of the Comédie humaine: Distribution of the Stories." in The Evolution of Balzac's Comédie humaine. Eds. E. Preston Dargan and Bernard Weinberg. Chicago: The University of Chicago, 1942. pp. 22-187.

Faguet, Emile. Balzac. Paris: Hachette, 1913.

Faillie, Marie-Henriette. La Femme et le Code civil dans La Comédie humaine d'Honoré de Balzac. Paris: Didier, 1968.

Forest, H. U. L'Esthétique du roman balzaciens. Paris: Presses Universitaires de France, 1950.

Friedman, Norman. "Point of View in Fiction: The Development of a Critical Concept." PMLA, 70 (1955), 1160-1184.

George, Albert J. Short Fiction in France 1800-1850. Syracuse: Syracuse University Press, 1964.

Guiette, M. Robert. Composition et structure du roman balzaciens: Quelques Aspects de Balzac et de son oeuvre. Bruxelles: Lycée Français de Bruxelles, 1950.

Haas, J. H. Balzacs Scènes de la vie privée von 1830. Beiträge zur Geschichte der Romanischen Sprachen und Literaturen. No. 2. Ed. Max Friedrich Mann. Halle: Niemeyer, 1912.

Hunt, Herbert J. Balzac's Comédie humaine. London: Athlone Press, 1959.

Lalande, B. "Les Etats successifs d'une nouvelle de Balzac: Gobseck." Revue d'Histoire littéraire de la France, 46 (1937), 180-200 and 47 (1947), 69-89.

Lock, Peter W. "Point of View in Balzac's Short Stories." in Balzac and the Nineteenth Century: Studies in French Literature Presented to Herbert J. Hunt. Eds. D. G. Charlton, J. Gaudon, and Anthony R. Pugh. Leicester: Leicester University Press, 1972. pp. 57-69.

Lovenjoul, Spoelberch de. Histoire des œuvres de H. de Balzac. 3rd ed. 1888, rpt. Geneva: Slatkine Reprints, 1968.

Marceau, Felicien. Balzac et son monde. Paris: Gallimard, 1955.

McCormick, Diana Festa. "Les Nouvelles de Balzac." Diss. The City University of New York, 1972.

Mitterand, Henri. "A Propos du Style de Balzac." Colloque Balzac. Europe: revue mensuelle. No. 429-43, janvier-février 1965.

Nykrog, Per. La Pensée de Balzac dans La Comédie humaine: Esquisse de quelques concepts-clé. Copenhague: Munksgaard, 1965.

Roger, Samuel. Balzac and the Novel. Madison: The University of Wisconsin Press, 1951.

Seylaz, Jean-Luc. "Réflexions sur Gobseck." Etudes de lettres, 1 (1968), 295-310.

Sullivant, Raymond. "Dating Balzac's Le Rendez-vous." Manuscripta, 8 (1964), 29-44.

BIOGRAPHICAL SKETCH

Eve Ann Hershberger was born September 12, 1942, at Cumberland, Maryland. She was graduated from Bedford High School, Bedford, Pennsylvania, in June, 1960.

Miss Hershberger was awarded a General Motors Scholarship to attend The Pennsylvania State University. In June, 1964, she received a Bachelor of Arts degree cum laude in French.

After teaching French for one year at Bedford High School, Miss Hershberger began graduate studies in Romance Languages at the University of Florida. She received a National Defense Education Act Title IV Fellowship from 1965 to 1968 and a University of Florida Graduate School Fellowship in 1969. She taught at the university as a Graduate Assistant until 1970.

Miss Hershberger has been a faculty member at Shorter College in Rome, Georgia, since 1970. She is currently an Assistant Professor of French and German at that institution.

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

J. Wayne Conner
J. Wayne Conner, Chairman
Professor of Romance Languages

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

Raymond Gay-Crosier
Raymond Gay-Crosier
Professor of French

I certify that I have read this study and that in my opinion it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Doctor of Philosophy.

John J. Allen
John J. Allen
Professor of Spanish

This dissertation was submitted to the Graduate Faculty of the Department of Romance Languages and Literatures in the College of Arts and Sciences and to the Graduate Council, and was accepted as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

August, 1975

Dean, Graduate School



UNIVERSITY OF FLORIDA



3 1262 07332 020 1